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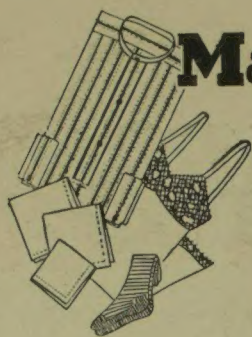
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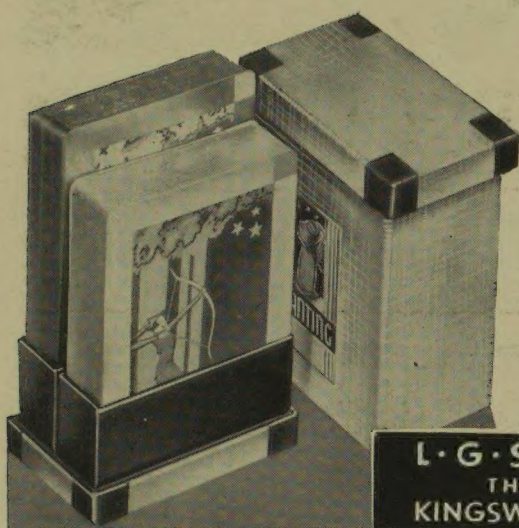
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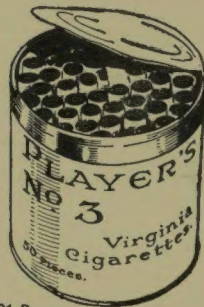
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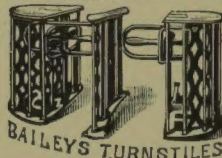
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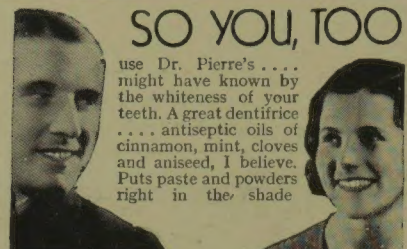
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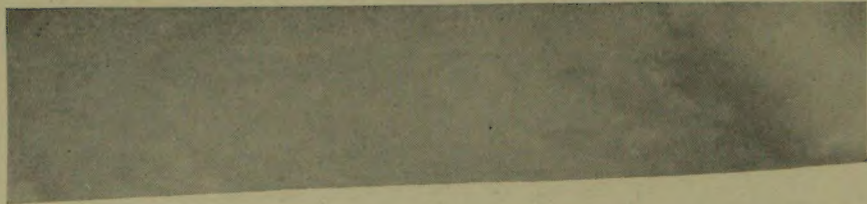
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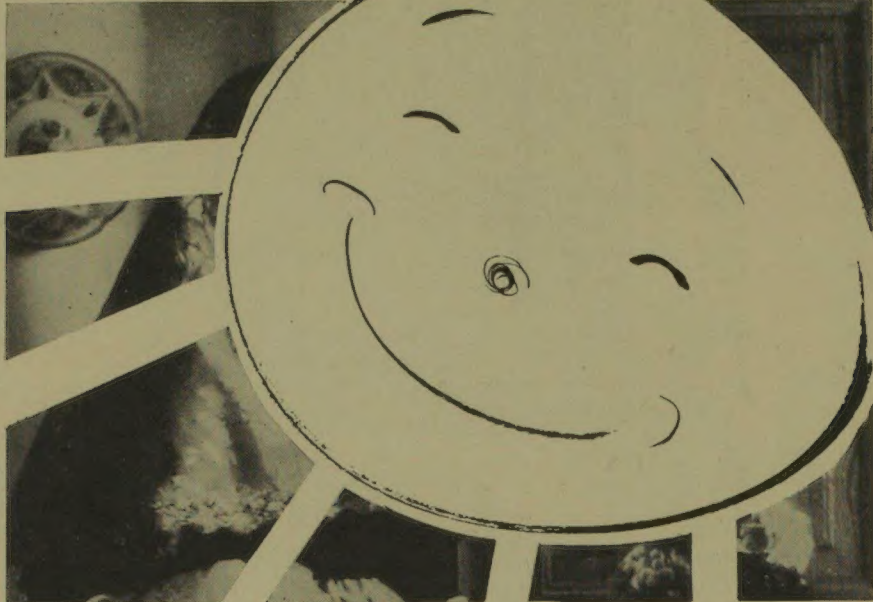
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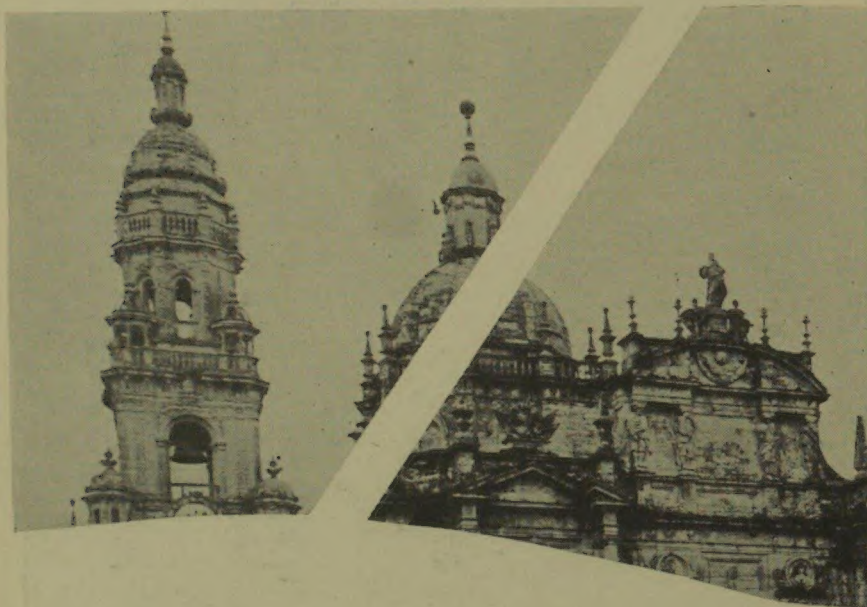
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SATURDAY, NOVEMBER 24, 1934.



THE LATEST PORTRAIT OF THE ROYAL BRIDE-TO-BE: H.R.H. PRINCESS MARINA OF GREECE.

Princess Marina's approaching marriage to the Duke of Kent (arranged for November 29) remains a universal subject of conversation. Her adopted country prepared a royal welcome for her arrival from France on the 21st, with her parents, Prince and Princess Nicholas of Greece. For some years

past, it may be recalled, they have made their home in Paris, living in a flat near the Bois de Boulogne. Princess Marina has assisted her mother's work for Russian refugees by helping to organise concerts, balls, and bazaars in aid of the orphanage started by Princess Nicholas at St. Germain.



By G. K. CHESTERTON.

THE present position of the Bright Young Thing, or Brilliant Young Cynic of a hard and realistic epoch, is so heartrendingly sad and pitiable that aged sentimentalists can only gaze at it through floods of senile tears. The cynic himself, of course, does not believe in sentiment, but he embodies a most poignant example of pathos. No orphan child, sprinkled with stage snow in a Victorian melodrama, was ever more obviously out in the cold; no Mariana in a moated grange, or highborn maiden in a palace tower, had ever so conspicuously got left.

The stages of his strange and tragic story are worthy of some sort of simple summary. To begin with, he was in the position of a man whose father has quarrelled with his grandfather; and who is himself filled with a pious and filial yearning to quarrel with them both. The yearning is indeed pious in the sense of traditional, in so far as this family quarrel seems to be a tradition in the family. But for him the practical problem is the double problem of quarrelling with them both. And it is not easy to quarrel with them both. If in wandering about the moated grange or the ancestral garden, he is struck with horror at the sight of some feature recalling the peculiar tastes of his grandfather in his Classical or his Pre-Raphaelite period, he may perhaps break out into curses against his ancestor, and express his disagreement with his grandfather in the most disagreeable language he can command. And just as he is beginning to enjoy himself, he will realise with a shock that he is in the shameful and unnatural position of agreeing with his father. In a desperate attempt to balance this, he will fall back on the more natural and genial occupation of recalling in detail all the more repulsive vices and follies of his own father. And then he will realise abruptly that he is only repeating the catalogue of curses and crimes once uttered by the more quavering voice of his aged grandfather.

This curious tragi-comedy is always being re-enacted, especially in recent times, when any debate turns on philosophy as displayed in history. Thus, the young man who associated himself with the famous Pacifist vote at Oxford will, of course, affirm the ideal of Internationalism; and treat Nationalism as a prehistoric superstition handed down from anthropoid apes. He may often be heard saying that arms and armaments (two rather different things) are a relic of mediævalism, and that an internationalist of the twentieth century cannot be expected to go back to the Middle Ages. And then, perhaps, some friend of his, who happens to know something about history, will point out to him that going forward to Internationalism is going back to the Middle Ages. For the very deep chasms that now divide the different nations only appeared like cracks when the mediæval system broke up. It is absurd to class modern armaments with mediæval armaments, for gunpowder also did more to destroy the mediæval system than to preserve it. And the indignant intellectual cannot make up his mind whether to admire gunpowder because it was a scientific discovery, or to deplore gunpowder because it is a patriotic weapon. He is dizzy with the effort to keep at an equal distance from his thirteenth-century grandfather and his seventeenth-

century father. We see a compact case of this contradiction in the rather morbid talk that may be heard here and there in connection with what is called "the next war." Oddly enough, it is the same people who always teach us, in their Outlines of History and Encyclopædias of Everything, that everything is always getting better and better, and that even our most miserable contemporaries are more happy than their fathers—it is these same people who always tell us that one slip in modern diplomacy, or one

in Search of God" in this sort of professional profanity, the writer is much more in earnest, and, therefore, much more lively and amusing, in emphasising another idea, which has also been adumbrated by Mr. Shaw; I mean all that notion of Woman the Huntress, with terrified males fleeing before her nets and darts, or reluctant captives of her bow and spear. All of which is supposed to sound very modern, though in itself it is rather anti-feminist than anti-clerical. But I do not suppose it ever occurred to the

anti-clerical author that this is exactly the attitude for which the world has reproached the more fanatical sort of clerics. It was precisely this "modern" view of Woman that really was expressed, and often exaggerated, by the first hermits fleeing into the desert, or the most fanatical monks only too near the borderline of the madness of the Manichees. To regard Woman wildly as an Unholy Terror, instead of rightly as a Holy Terror, was the abuse of asceticism; but it seems to have become quite useful and usual in modernity.

Here, again, the brilliant modern is bringing in as modernity something that was rather like one of the antics of antiquity; he is rushing back to his ascetical grandfather to escape from his romantic father. And the confusion in both cases is due to the same pathetic quality in his whole position. He is staggering about from century to century, because he has no real standing-ground of his own; and he has no standing-ground because he has destroyed anything on which he could stand. Modern youth has been blamed for bringing in a fashion of negro dances; but the one nigger antic I really regret is the dance which was once called "The Breakdown," which breaks down the dancing-floor and ends with the disappearance of the dancer and the dance. The objection to all this merely destructive thought is that eventually such destruction is self-destruction. The game of "breaking up the happy home," even when it is really a bright and breezy pastime, is necessarily a brief pastime; and in the end it is the players who come out of the ruins, houseless and homeless, to become broken men. That is why the first thing to be felt for them is a profound and genuine pity; a pity that is not in the least an ironic term for patronage. As we should be genuinely sorry for tramps and paupers who are



THE DUKE OF KENT AT THE ANNIVERSARY DINNER OF THE INSTITUTE OF LABOUR MANAGEMENT: HIS ROYAL HIGHNESS WITH LORD TRENT (RIGHT), WHO PRESIDED.

The Duke of Kent attended the twenty-first anniversary dinner of the Institute of Labour Management at the Park Lane Hotel on November 16. Lord Trent, who presided, proposed the Duke's health and coupled with the toast the name of Princess Marina. The Duke, in his reply, traced the work of the Institute in promoting the movement for which it stands—the welfare movement in factories.

falsehood in modern journalism, may precipitate a towering and toppling horror of torture and panic far worse than anything the world has ever known before. It might well be asked, with a certain abstract curiosity, why our civilisation must produce the very worst in the way of war, if it must produce the very best in the way of everything else.

I found another example of this strange parable of son, father, and grandfather in a book I happen to have just read on a totally different subject. It is by Mr. Don Marquis, the eminent American writer, and contains many quaint and amusing ideas; though it rather tends to get into the rut of that sort of ridicule, by way of flippancies about Jehovah and Satan and saints and angels, which was rather funnier when it began in Voltaire than when it ended in Mark Twain. But what interests me about the book is this; that, while it resembles Mr. Shaw's "Black Girl

materially homeless, so we should be sorry for those who are morally homeless, and who suffer a philosophical starvation as deadly as physical starvation. Not only is it true that some of the most modern philosophers are only trying to prove that we cannot have a philosophy. It is even more true that even the most modern among the physical scientists are only trying to prove that science is not physical. It would be even truer to say that some of them are trying to prove that science is not science. For science is only an old word for knowledge; and knowledge is exactly what some of the new scientists say we can never obtain. All this, right or wrong, has left that generation in an unprecedented degree unprepared with any axioms on which to act, or any tests on which it could really rely. And it is especially awkward, when the young man who has never learned anything except how to hate his own father and grandfather, is suddenly called upon to love all men like brothers.

THE SOCIAL CHARM AND GRACE OF THE DUKE OF KENT'S BRIDE-ELECT.

PRINCESS MARINA IN PARIS JUST BEFORE LEAVING FOR ENGLAND.



PRINCESS MARINA'S LAST ACTIVITIES IN PARIS BEFORE CROSSING TO ENGLAND ABOUT A WEEK BEFORE HER WEDDING-DAY: AT A CHARITY BALL; AND ATTENDING A MEMORIAL SERVICE FOR KING ALEXANDER.

These photographs form an interesting record of Princess Marina in the last weeks of her spinsterhood, and make it easy to appreciate the grace and charm of the Duke of Kent's chosen bride. They were taken in Paris shortly before she left home there, with her parents, Prince and Princess Nicholas of Greece, to come to England for the final week before her wedding. That on the right in the lower row is a recent portrait of her in evening dress. The six illustrations at the top show her at a charity ball organised in Paris by the Cercle Interallié. In the centre photograph in the top row are seen (seated in front, from left to right) Prince Nicholas, Princess

Marina, Princess Nicholas, and Sir George Clerk, the British Ambassador. In the left-hand photograph, and in the three below, Princess Marina is shown in conversation with the Ambassador, or dancing with him. The remaining three photographs were taken on the occasion when Princess Marina, with her sisters, Princess Paul of Yugoslavia and Countess Törring, attended a memorial service for the late King Alexander of Yugoslavia, who was assassinated at Marseilles. The service was held at the Orthodox Church in Paris on Sunday, November 18. The period of full mourning for King Alexander expired on November 21.

AN EYE FOR AN EYE.

BEING AN APPRECIATION OF
"THIRTY YEARS WITH THE PHILIPPINE HEAD-HUNTERS": By **SAMUEL E. KANE.***
 (PUBLISHED BY JARROLDS.)

THE author of this book has had almost a life-long experience of a territory which is known to few other men. He first went to the Philippines with the American forces in 1899, and had his full share of the rough-and-tumble with the Insurrectos. After the capture of the Filipino leader, Aguinaldo, he stayed on in the island with two adventurous companions, tempted by rumours of gold-fields. Gold he never found, but he acquired an intimate knowledge of the Igorot people, one of the several head-hunting tribes of the highlands, and lived among them as an influential chief. The mode of life exercised a spell upon him. "Despite the primitive customs and superstitions there is a peace, a rhythm and an elemental strength in the life of the wild man that gets into one's blood and which all the comforts and refinements of civilisation cannot replace. After spending thirty-three years among these highlanders, I feel more at home in an Igorot grass hut than in a New York apartment. I certainly feel safer in an Igorot village than I do in the streets of any large and civilised city."

There was a danger of "going native," which Mr. Kane realised and resisted in time. He took to coffee-planting, and, coming in touch with the Commission which had recently been sent to the islands to establish civil government, he used his unique knowledge of the inland tribes to improve their lot and to redress their grievances. Serving first as secretary to the Governor of the district, he passed by natural stages to the duties first of a Supervisor and later of Governor of the Bontoc Province. It is evident that he had a great affection for the natives whom he had learned to know so well, and he was highly successful in introducing some measure of peace and civilisation among them. The duties were arduous: "My monthly reports for several years showed an average of twenty days in the saddle and the average distance travelled was six hundred miles per month." Trails had to be opened and communications established, and by prodigies of ingenuity many government buildings were built of brick which had to be made without straw. Schools were opened, and after many difficulties the natives were induced to subject their children to the alarming process of elementary education. In this enterprise one of the chief obstacles was that the barbarism of corporal punishment for children was unknown among the savages! Mr. Kane had to use much diplomacy to establish a system of mild spanking, which proved effectual beyond expectation. The parents seem to have regarded the practical results of the innovation with approval, even though they looked askance on the departure from custom.

These difficulties, however, were trifling by comparison with the ancient practice of head-hunting, which

and the injured tribe swears revenge: and thus the feud goes on in perpetuity. Both the decapitation and the vow of vengeance are celebrated by a great tribal ceremony, or *canyao*, which Mr. Kane frequently witnessed: he describes it in detail which makes somewhat gruesome reading. The victory celebration is a great tribal occasion:



MEMBERS OF THE COUNCIL OF ELDERS AT THE COURT OF THE "FAWI" BUILDING (COUNCIL HOUSE) IN ONE OF THE BONTOC ATOS.

Anitos, spirits of the dead, are supposed to visit the sacred tree shading the court of the Fawi. Food is placed in the branches of the tree for the use of the spirits.

Reproductions by Courtesy of Jarrols, Publishers of "Thirty Years with the Philippine Head-Hunters."

"The entire head ceremony lasts for a moon. It is a moon of feasting and rejoicing. Only absolutely necessary work is done. Carabaos, hogs, chickens and dogs are sacrificed and eaten until everyone is gorged. The *ganza* music is kept going day and night and the dancers and musicians spell one another as they become weary. . . . After a head has been taken by a warrior, all members of

that *ato*—men, women and children—have the privilege of being tattooed, which is a mark of honour or victory. Igorots claim that the reason for taking heads is to wipe off the 'debt of life' their enemies owe them. No part of the head is used for food. The custom seems to be founded on the matter of acquiring proof that an enemy has been slain, as well as the urge to rejoice and make great ceremony over a slain enemy. The skulls of the enemies are proudly exhibited from the rafters of the *fawi* and are a criterion of bravery and warlike qualities. The headless body of a fallen warrior is never claimed by the victors. The body is carried to his own village dwelling, where it is tied in a sitting position in a rude bamboo chair to remain there for several days, pending negotiations between the villages for an exchange or return of captured heads."

It will be readily imagined that it did not prove easy to stamp out this inveterate practice. The determination of one or two administrators, however, accomplished the formidable task. Head-hunting was declared plain murder, and was punished accordingly. Facts were made by the tribes.

Efficient and zealous bodies of native police were formed. Mr. Kane himself made, with success, experiments in substituting athletic rivalries for homicidal feuds—though there were sometimes delicate and anxious moments during the competitions. On one occasion Mr. Kane was called upon to adjudicate between two tribes, one of which was accused of breaking the pact against head-hunting. Mr. Kane then encountered the

real and secret governing power of the tribe—the *Intug-tucan*, or Council of Elders, of which he gives an interesting account. By smart detective work on the part of the accusing chief, the headless body was discovered; and the elders were induced to give up the offenders by the threat that their hair would be cut off—a dreadful fate, for if a lock of their hair fell into their enemies' hands, their doom would soon be sealed by incantation and sympathetic magic. (Have anthropologists discovered a similar motif in the story of Samson?) The malefactors in this case seem to have had a better motive than many murderers; apparently they cut off their victim's head not merely through youthful ambition, but because he snored so loudly!

Mr. Kane records many other interesting customs of these primitives. The practice of "trial-marriage" in a communal dwelling (*olag*) is general. The Igorots are monotheistic, their god being Lumawig, to whom the usual superhuman or heroic qualities are ascribed. In the very characteristic Lumawig myths which Mr. Kane cites, it is interesting to find a reference to the universal legend of the Flood. Much of the tribal lore centres, as usual, in evil spirits, sympathetic magic, and the cult of medicine-men. Some of the tribes appear to possess very ancient traditions. "Many things lead one to believe that the culture of the Ifugaos is very old. As individuals and collectively, they possess a most remarkable memory. Ifugao rich men lend a large number of articles to a considerable number of clients every year during the 'hungry time.' To this one they may lend a skein of yarn, to another a pig, to others varying numbers of bundles of rice. These bargains, their amounts and varying terms, the wealthy Ifugao remembers, unaided by any system of writing or any means of book-keeping whatever. Many Ifugaos know their ancestors back to the tenth and even to the fourteenth generation, as well as the brothers



A BONTOC GIRL IN HER BEST FINERY STANDING NEAR THE SACRED STONE OF LUMAWIG, THE GREAT AND ONLY GOD OF THE BONTOS.

The Igorots are monotheistic, their god being Lumawig, to whom the usual superhuman and heroic qualities are ascribed. Among their myths, as with so many other peoples, is a Flood legend.

and sisters of their ancestors." There is no legend or recollection of any migration, and the antiquity of the Ifugao settlement is best shown by their most remarkable achievement—the so-called "rice-terraces." "It may safely be said that the Ifugaos have constructed the most extensive and most admirable terraces for rice culture to be found anywhere in the world. . . . On mountains rising from sea-level to a height of six to eight thousand feet—mountains as steep as any in the world—the Ifugaos have carved out, with wooden spades and wooden crow-bars, terraces that run like crude but picturesque stair-steps of a race of giants, from the base almost to the very summit. A great many of these terrace walls are fifty feet in height. Water to flood them is retained by a rim of earth at the outer margin of the terrace. The soil is turned for planting with a wooden spade." It is calculated, from this and other evidence, that this tribe has lived in its present habitat for at least two thousand years.

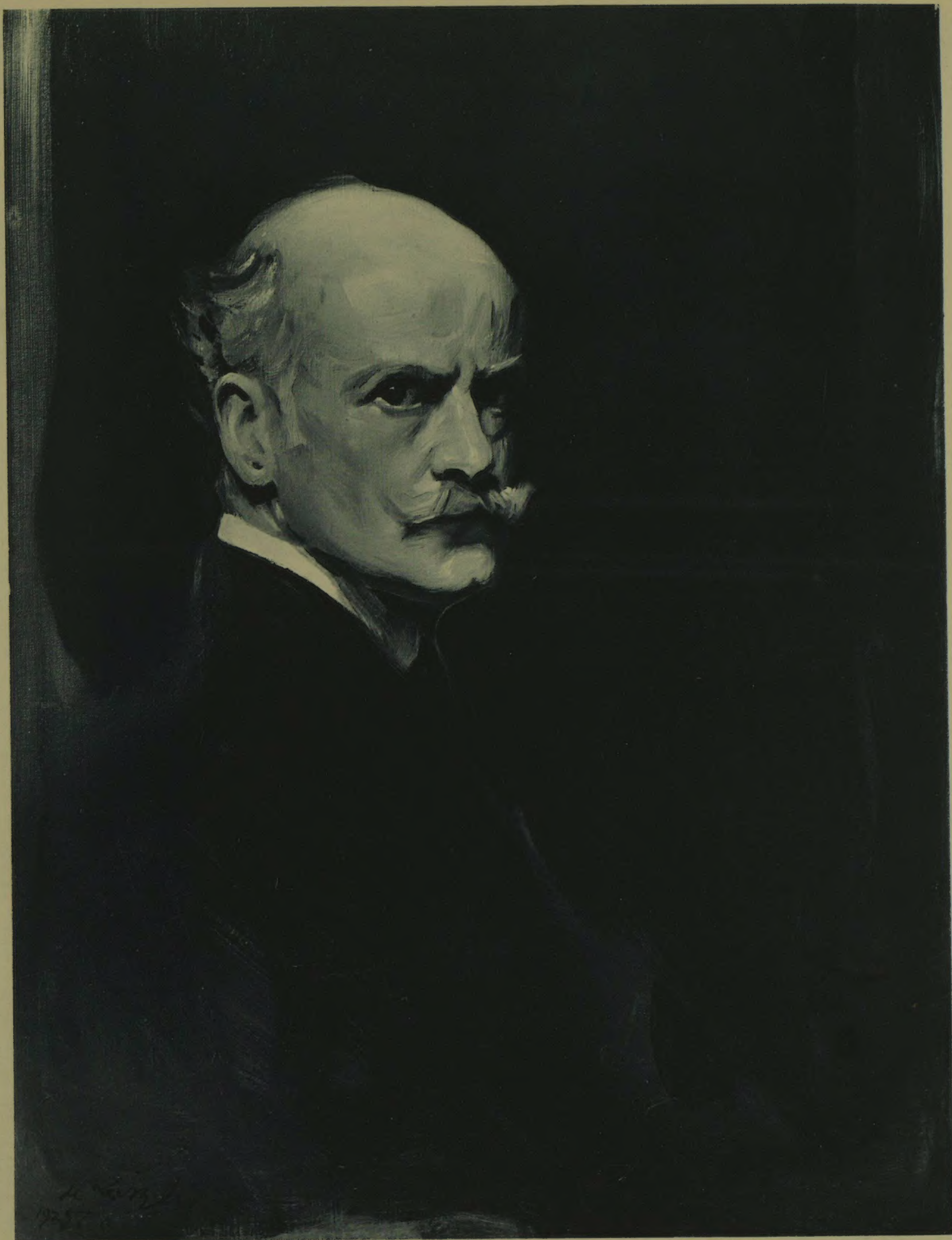
Mr. Kane's experiences have included much besides his study of the head-hunting tribes. One of his most romantic adventures was the winning of a bride by rescuing her from bandits. His journey into the unexplored country of the bloodthirsty Kalingas and Apayaos was of the most perilous kind, and makes one of a series of exciting incidents which are related with much zest.



ONE OF THE EIGHTEEN "OLAGS," OR HOUSES OF TRIAL MARRIAGE, IN BONTOC PUEBLO: A STRAW HUT WHICH, AMONG THE IGOROTS, CUSTOM FIXES AS THE MATING-PLACE OF THE YOUNG.

kept the tribes in a perpetual state of warfare. This grisly custom represents the usual vicious circle which is found among hostile tribes. The young braves cut off an enemy's head in order to demonstrate their prowess,

* "Thirty Years with the Philippine Head-Hunters." By Samuel E. Kane. (Jarrols; 18s.). With a Foreword by Major-General J. G. Harbord. Illustrated.



A SELF-PORTRAIT OF A GREAT PORTRAIT-PAINTER: MR. P. A. DE LÁSZLÓ, M.V.O.

That very distinguished painter, Mr. P. A. de László, needs no introduction to our readers, who have had many opportunities of seeing examples of his work. Mr. de László's portraits, indeed, will remain for future generations the most complete artistic historical record of any one period; for his sitters have included practically everyone of contemporary importance in the Church, in the Navy and Army, in politics, in business, and in the learned professions, to say nothing of nearly every royalty in this country and abroad. Apart from the reproductions that have been, and will be, published in our pages, everyone will have the opportunity of seeing the originals of Mr. de László's paintings of personages connected with the forthcoming Royal Wedding, including the world-famous portraits of her Royal Highness Princess Marina and his Royal Highness the Duke of Kent, which form the wedding gift of their Royal Highnesses Prince and Princess Nicholas of Greece, the parents of the bride. This opportunity occurs from the fact that they will be included in the special de László Exhibition which is being held at Messrs.

Knoedler's between November 26 and December 8, by kindness of that firm. In this connection it should be noted that, thanks to the generosity of Mr. de László, who, willingly and without fee, gave permission for the publication, specially printed and mounted proofs of the portraits of the Princess Marina and the Duke of Kent, in the full colours of the originals, will be offered for sale for the benefit of St. George's Hospital, at Messrs. Knoedler's, 15, Old Bond Street, London, W.1, and may also be obtained from this office: "The Illustrated London News," 346, Strand, London, W.C.2. In every way these prints will be found to equal any proofs normally sold by art dealers. They are priced at 5s. each. Both mounting and printing have been done by "The Illustrated London News," who have made no charge in order that the proceeds may go to St. George's Hospital without any deduction. The fees for admission to Messrs. Knoedler's Galleries will also, at the request of the Duke of Kent, go to the Hospital. Colour reproductions of both portraits will appear in the Royal Wedding Number of "The Illustrated London News."

FROM THE SELF-PORTRAIT BY PHILIP A. DE LÁSZLÓ, M.V.O., PAINTED AT THE SPECIAL REQUEST OF THE DUKE OF PORTLAND AND NOW AT WELBECK ABBEY.



THE WORLD OF SCIENCE.



THE GUNNERA: EVIDENCE FOR A LOST ANTARCTIC LAND-BRIDGE?

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

OF those who know the joys, as well as the disappointments, of a water-garden, only a few seem to have discovered the striking effect produced by a clump or clumps of gunneras. Mere impressiveness, however, is not, as I hope to show, their only recommendation. Our gardening books tell us no more about them than that they will grow almost anywhere, provided they can have an ample supply of water.

Immensely impressed by the magnificent clumps of gunneras in the garden of my old friend Mrs. F. C. Selous this summer, I determined to make them the theme of an essay on this page, taking the accompanying photographs for this purpose. Then my troubles began. I turned to my books for information, but got nothing for my pains, save the information that the leaves measured 6 ft.—even 10 or 11 ft.—across, according to a trade catalogue!

What I vainly sought to find was some account of its extraordinary flower-spike, as well as of the nature of the flowers. In despair I took my photographs to the British Museum of Natural History, where Mr. Exell, of the Botanical Department, kindly took me in hand. He had never any occasion to interest himself in gunnera, so we started level, so to speak. But even here he could find no book giving any illustration of this flower-spike, save one, and that one was absolutely useless, for it had evidently been drawn from an immature spike, resembling a rolling-pin! Is my photograph of this flower-spike actually the first that has ever been taken? At all events, I am enormously proud of it.

I can give here; though they had to leave a few of my queries, for the time at any rate, unanswered. It would seem that about thirty species have been described, and these present the most astonishing diversity in form and size, some New Zealand species being dwarfs, with leaves no more than half an

harbour within their substance a minute green alga, one of the "Nostocs" that are always found within the tissues of lichens. It in no way damages the plant: indeed, it may be a quite beneficent organism. I do not know whether the dwarf species also harbour a Nostoc. If they do not, it is to be hoped that some

plant-physiologist will try the effect of introducing the Nostoc which invades the leaf-stems of the giant species. It might prove a veritable food of the gods, and make of the dwarf a giant!

And now let me turn to the flowers of gunneras. These, in the two giant species cultivated in our gardens, are grown upon a huge spike, 2 ft. long, shown in Fig. 2. This is the first photograph of its kind, apparently, which has ever been taken. Indeed, until I sent one the other day, its like was not to be found in the British Museum of Natural History. Gardeners generally cut them off as soon as they appear, so that they may get larger leaves.

But I am still unable to describe the flowers myself, for I have never seen them. On this spike the actual flowering was over, and seed had begun to set. I am told, however, that the flowers are wind-fertilised, very small, and borne on the long spikes clustered on this stem. According to one book, the flowers of the upper spikes bear stamens, the lower-most pistils, with flowers bearing both stamens and pistils in between these two types. The petals are extremely small and colourless. That is all I can say till next year, when I shall try and get a flower-stalk at the right moment, enabling me to take enlarged photographs of some of these spikes and thus give what



1. A LEAF OF *GUNNERA MANICATA* (A GIANT SPECIES FROM BRAZIL, SOMETIMES GROWN IN ENGLISH WATER-GARDENS) SCREENING THREE PEOPLE: ONE OF A GROUP OF PLANTS WHICH, BY THEIR CURIOUS DISTRIBUTION, SEEM TO POSTULATE THE EXISTENCE OF A LOST ANTARCTIC CONTINENT.

The distribution of the gunnera is instructive. They range from South America, tropical and South Africa, and the Malay Islands to New Zealand and Tasmania, but they are not apparently found in Australia. It is suggested in this article that here is evidence for a lost Antarctic land-bridge uniting South America with Africa and Tasmania.

inch broad, while the giants of the tribe put forth leaves up to 10 ft. across—the largest in my photographs measured 6 ft. 6 in.—while in height they may attain as much as 8 ft. A well-grown plant may measure from 25 to 35 ft. in diameter.

The existence of these dwarf species is well worth following up. For the gunneras have an interesting geographical distribution. The two giants are both South American. *Gunnera chilensis*, first introduced into cultivation in 1849, is a native of Chile, Ecuador, and Colombia; and *G. manicata*, shown in these photographs, introduced into cultivation in 1867, is a native of Southern Brazil. The dwarf species raise problems yet to be considered. What agencies brought about their reduction, or, alternatively, the giants? And how are we to account for the fact that, having found a footing in the extreme south of South America, they managed to pass from that continent on the east to the Falkland Islands, and the west to New Zealand, save by that ancient land-connection embracing Antarctica, which some will not allow? Though in New Zealand the conditions seem to produce only dwarfs, yet several distinct species have arisen there.

The distribution of the thirty known species is instructive. For they range from South America, through tropical and South Africa, the Malay Islands and Tasmania, to New Zealand. How is it there are none, apparently, in Australia? Surely we have here evidence of that ancient land-bridge, to which I have referred, which united South America with Africa. How else could these plants have made their way over such a vast extent of the earth's surface. The breaks in the chain are curious: as, for example, between Africa and the Malay Islands. For there seem to be no representatives either in India or Burma, and none in Australia. Did the Tasmanian species come in by way of the lost Antarctic continent, which linked up with South America on the one hand and Tasmania on the other?

There is one very remarkable feature about the leaves—or, rather, the leaf-stems—of gunnera which no one growing these plants would ever suspect, nor could they satisfy themselves on the point I am about to mention unless skilled in the use of the microtome and the microscope. And this is that these stems

at present seems to be non-existent—really useful pictures of this phase in the life-history of this most interesting plant.

One word more. In Fig. 3 there will be seen, at the base of the long flower-stalk, a large oblong body. This is an outgrowth from the root-stock; a "winter-bud" out of which next year's plant will arise. It is closely enveloped by long and deeply-toothed overlapping "bracts" of a rhubarb-red colour. And to protect it from frosts it should be covered over for the winter by bracken or straw. But this, at any rate in Southern England, seems to be all the protection required.



3. A *GUNNERA* FLOWER-SPIKE ON THE PLANT, WITH NEXT YEAR'S BUD AT ITS BASE; THE FLOWER-SPIKE BEING A PART OF THE PLANT WHICH IS SELDOM SEEN, BECAUSE CUT AWAY BY GARDENERS TO MAKE THE LEAVES GROW LARGER.



2. THE FLOWER-STALK OF *GUNNERA MANICATA*: A STRANGE GROWTH, BELIEVED NEVER TO HAVE BEEN PHOTOGRAPHED BEFORE, WHICH BEARS MALE FLOWERS ON ITS UPPER SPIKES, FEMALE FLOWERS ON ITS LOWER ONES, AND BOTH MALE AND FEMALE FLOWERS ON THE SPIKES IN THE MIDDLE.

When I started my quest for information on this theme, all that I could find in books on botany was that the gunnera belonged to the "Order Haloragaceæ." But that information was of no avail to me, because I could find little that was any use to anybody concerning this mysterious Order. It seemed to contain, among other plants, the water mill-foil! How this association can be justified I have yet to discover. However, Mr. Exell and Mr. Jackson, of the Botanical Department of the Natural History Museum, furnished me with more information than

CHARTING THE SEA-BED: PERMANENT RECORDS BY "ECHO" SOUNDING.

Drawn by our Special Artist, G. H. Davis, with the kind assistance of the Hydrographic Department of the Admiralty.



HOW THE NEW "ECHO" SOUNDING MACHINE WORKS: AID IN MARINE SURVEY, NAVIGATION, SALVAGE, AND FISHING.

These illustrations are topical now, as the Admiralty Hydrographic Department has just concluded its season of surveying in home waters, and the ships employed, including the "Kellett" (shown in the central drawing), have returned to port. The "Echo" Sounding Gear of the supersonic type consists of a magnetostriction oscillator mounted in a tank fixed to the inside of a ship's bottom plating. This oscillator sends waves down to the sea-bed, which flings an echo upwards. The echo, received by a second oscillator, goes, via the contactor box, to the recorder, mounted usually in the Bridge House. This recorder has a stylus pen, which produces a record on a long strip of paper. By making ninety soundings per minute, a complete delineation of the sea-bed contours is produced. The impregnated paper is five inches wide, but, by altering a scale, differing vertical depths can be produced within this strip so

that it may be scaled to 150 feet or, if desired, 150 fathoms. This type of sounding machine, and the "sonic" type, which gives a reading by a pointer on a scale, are used almost exclusively in all H.M. surveying ships and boats. The value of a continuous and permanent record of the sea-bottom contours is obvious: no rock or pinnacle, however abrupt or sharp, can be passed over. Herein lies its special utility for indicating the state of sunken wrecks. It is a great aid to navigation, and also to the fishing industry, as it not only locates good fishing-grounds, but even shows on the chart the position of shoals of fish. The apparatus compresses the horizontal scale in its records, so they have to be expanded four or five times to get the exact scale of the sea-bed, as indicated by two of the above drawings. The apparatus is made by Messrs. Hughes and Son, Ltd., of Fenchurch Street, London, E.C.3.

THE ARMORIAL BEARINGS OF H.R.H. THE DUKE OF KENT AND H.R.H. PRINCESS MARINA OF GREECE AND DENMARK.

By Dr. CHARLES A. H. FRANKLYN, M.D., M.R.C.S., F.S.A. (Scot.),
Author of "The Bearing of Coat-Armour by Ladies," etc.

HERALDRY, that Art-Science, is still a living reality: the greatest form of symbolism, so rich in romance, in historical associations, playing so great a part in the decorative art throughout all Christendom, with especial reference to our great Cathedrals and ancient Abbeys, it is a priceless heritage, and we are all heirs to it.

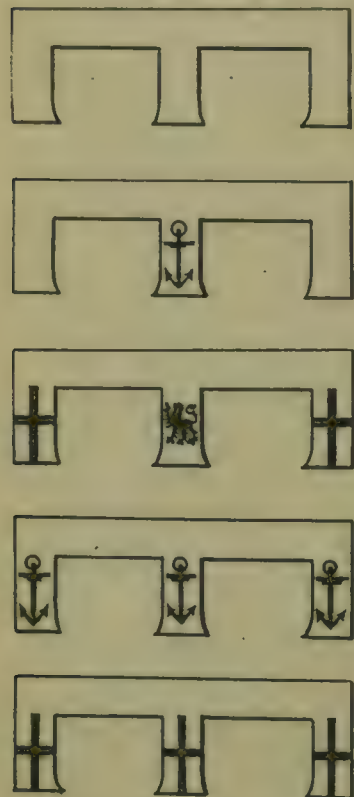
The alliance between H.R.H. Prince George, of the Royal House of Britain, and H.R.H. Princess Marina, a Princess of the Royal House of Denmark and of Greece, will be symbolised by the conjoining of their respective armorial bearings, in what is termed in Armory (*i.e.*, the section of Heraldry which is concerned with Arms, Crests, Coronets, etc.), their "Married Achievement."

We have to consider first how they arrive at their respective armorial bearings.

THE ARMS OF PRINCE GEORGE (DUKE OF KENT), K.G.

In the United Kingdom and British Commonwealth the children of the Sovereign are the only members of an armigerous family that do not inherit or bear arms automatically, since the Royal Arms (quartering England, Scotland, and Ireland) are Arms of dominion and not merely family or personal arms, and are, as everyone knows, borne by the Sovereign alone, the present arms having remained constant since the accession of her late Majesty Queen Victoria in 1837 (when the inescutcheon or small shield of the arms of Hanover was removed owing to the Salic Law).

The arms borne by H.M. the Queen consist of the above Royal Arms conjoined to her own paternal arms (Teck). No child or grandchild in the male line of the Sovereign may use or bear arms until a Royal Warrant has been issued to each one, defining what those arms shall be: which Royal Warrant is then recorded in H.M. College of Arms, in Queen Victoria Street.



II. THE LABELS OR DIFFERENCE MARKS ASSIGNED BY ROYAL WARRANTS TO THE KING'S CHILDREN: (FROM TOP DOWNWARDS) THOSE OF THE PRINCE OF WALES—AUTOMATIC AS BEING FOR THE HEIR (BY WARRANT OF 4 MARCH, 1911); DUKE OF YORK (20 SEPTEMBER, 1912); DUKE OF GLOUCESTER (31 MARCH, 1921); DUKE OF KENT (31 MARCH, 1921); AND PRINCESS MARY, NOW THE PRINCESS ROYAL (31 MARCH, 1921).

line, such as Prince Arthur of Connaught, is awarded a label of five points, and these are charged, too.

Fig. 11. shows the full set of the Labels or difference marks which have been assigned by various Royal Warrants to the King's children.



I. THE ARMORIAL BEARINGS ASSIGNED TO PRINCE GEORGE BY ROYAL WARRANT ON 31 MARCH, 1921: A CADENCED VERSION OF THE ROYAL ARMS.

by a Silver Label of three tags, the three points being charged with a small blue anchor (doubtless in allusion to his naval training, too): the same label is seen (Fig. 1.) slung round the necks of his supporters, and across his crest. Above the shield is seen his golden helm with golden grilles, full-faced (as is borne by Sovereigns and Royal Princes), surmounted by his Prince's coronet, composed of fleur-de-lis and crosses patée (not a crown, which only the King bears), and standing thereon is his crest, the Royal crest, "a lion statant guardant or, crowned with a like coronet, and differenced with a label as in the arms." For supporters he bears the Royal supporters, the lion and the unicorn similarly differenced, which take their stand upon a "compartment" (a verdured or grassy terrace), with roses, thistles, and shamrock sprouting therefrom. As he is a K.G., the shield is encircled by a representation of the Garter the holder wears, a belt of dark-blue velvet, edged with gold, ornamented with a heavy gold buckle, and bearing in gold letters of plain Roman character the motto of that Most Noble Order: "*Honi soit qui mal y pense.*"

THE ARMS OF PRINCESS MARINA.

Princess Marina is the third and youngest daughter of H.R.H. Prince Nicholas of Greece and of Denmark by H.R. and I.H. Princess Helena, daughter of H.I.H. the Grand Duke Vladimir of Russia, a son of H.I. Majesty Alexander II., Czar of Russia. Princess Marina was born on 30 Nov., 1906: her elder sister, Princess Olga, is married to Prince Paul of Yugo-Slavia, and her other sister, Princess Elizabeth, was married on 10 Jan. this year to Count Karl Theodore Törring Settenbach, a son of the Duchess Sophie of Bavaria and a nephew to H.M. the Queen Dowager of the Belgians. Although Princess Marina is, for simplicity, usually described as "of Greece," she signs herself "Princess of Greece and of Denmark," which is strictly correct, since she has no Greek blood in her veins at all, being of purely Danish descent on her father's side and of Russian on her mother's side. She and her two sisters are tall and almost wholly Nordic in race: Princess Marina herself has blue eyes, like Prince George, so both racially and heraldically the match is perfect. Her father, Prince Nicholas, is a younger son of his late Majesty King George I. of Greece, and a younger brother to the late King Constantine of Greece. King George I. of Greece was a younger son of King Christian IX. of Denmark (1818-1906), and brother to Queen Alexandra. Hence Princess Marina is a second cousin to Prince George, and a first cousin to his present Majesty King George II. of Greece.

The Arms which Princess Marina bore as a maiden lady were borne by right of inheritance, and not in virtue of an

assignment by Royal Warrant, as in Great Britain; since in the Danish (and Greek) Royal Family all the Princes and Princesses of the Royal House bear the same arms, but are not entitled to the supporters. Her arms depict a shield of the Royal Arms of Denmark, as borne by her late Majesty Queen Alexandra, superimposed on a shield of the Arms of Greece (as amended in 1913)—*i.e.*, a blue ground with a white cross on it. This arrangement may be termed a Greekized or cadenced version of the Danish Royal Arms, which is heraldically satisfactory, as Princess Marina is a daughter of a cadet line (of the Danish Royal House) which has sat upon the Throne of Greece. Since the Sovereign is the sole fountain of honour, and no member of the British Royal Family may bear arms automatically, the form in which Princess Marina should bear arms after her marriage to Prince George required his Majesty's approval. The suggested arrangement was drawn up by Garter King of Arms, and received his Majesty's approval in October 1934, and Prince George concurred. The Arms (see Fig. III.) thus inherited and approved have been recorded in the Registers of H.M. College of Arms. No arms of foreign origin may be legally borne in the United Kingdom or British Commonwealth unless they have either received our King's Royal Licence or Warrant, or have been duly confirmed by Letters Patent pursuant to an Earl Marshal's Warrant (the Duke of Norfolk), and have then been duly recorded in the College of Arms.



III. ARMS INHERITED BY PRINCESS MARINA OF GREECE AND DENMARK: THE ARMS OF DENMARK SUPERIMPOSED ON A SHIELD OF THE ARMS OF GREECE (AS ALTERED IN 1913).

THE ARMORIAL BEARINGS OF T.R.H. THE DUKE AND DUCHESS OF KENT.

After their marriage, Prince George, as Duke of Kent, will use for all ordinary purposes his own Royal Arms as shown in Fig. 1.: Princess Marina will no longer bear Arms solely upon her own account, but will use a joint coat, termed a "married achievement," of her own and the Duke's Arms conjoined, which is shown in Fig. IV.,* and it is a banner of these joint arms that she would fly from her residence if at any time the Duke of Kent were away, or after becoming his widow. In the full "married achievement," two shields have to be used, since Prince George is a K.G., which is personal to himself and cannot be shared with a wife: above the two shields are depicted his helm, coronet, crest, and mantling of the livery colours, and on either side his supporters, the lion and the unicorn, marked with his label. The whole achievement is set upon what is called a "compartment," similar to what is seen below the Duke's own arms, granted to him as Prince George in 1921. This combined married coat was drawn up by Garter King of Arms, and received the King's approval and Prince George's assent in October 1934.

* NOTE.—When Princess Marina uses this married achievement on her own account, she will omit the helm, crest, and mantling.



IV. THE MARRIED ACHIEVEMENT, OR COMBINED ARMORIAL BEARINGS, OF T.R.H. THE DUKE AND DUCHESS OF KENT: CADENCED VERSIONS OF THE BRITISH AND DANISH ROYAL ARMS CONJOINED, APPROVED BY THE KING IN OCTOBER 1934.

WEDDING CEREMONIAL: "THE DANCE OF THE PILLOWS" IN HUNGARY.



THE "DANCE OF THE PILLOWS" AT A HUNGARIAN COUNTRY WEDDING: PEASANT WOMEN, IN GAILY EMBROIDERED DRESSES, CARRYING ON A PICTURESQUE TRADITIONAL CEREMONY.



THE CEREMONIAL REMOVAL OF THE BRIDE'S BEDDING INTO THE HOUSE OF THE BRIDEGROOM: A HUNGARIAN COUNTRY WEDDING CUSTOM BEING OBSERVED; WHILE THE VILLAGE BAND DISCOURSES SWEET MUSIC.

Here and on a double-page in this issue we return to wedding ceremonial, a subject we dealt with last week in view of the great interest that is being taken in the ceremonies arranged for the marriage of Princess Marina and the Duke of Kent. Nothing, however, could be more in contrast with one another than the magnificent pageantry which will have its culmination in Westminster Abbey, and the simplicity and the homeliness of the Hungarian wedding illustrated here. A correspondent, describing the photographs, writes: "Nuptials are commonly celebrated in grand

festive manner in Hungarian villages. Peasants and country women attend the wedding in their picturesque traditional costumes. Two of the most interesting parts of the Hungarian wedding ceremony are the 'Dance of the Pillows' and the removal of the bride's bedding to the house of the bridegroom." What is the origin of these curious customs?—we may ask. Whether they are the survivals of some strange pagan rite, or merely the glorification of an ordinary domestic occurrence, must be left to learned ethnologists to decide.



TRADITIONAL AND PICTURESQUE COSTUMES WORN AT A WEDDING IN A REMOTE ALPINE VALLEY: MEN AND WOMEN FROM ONE OF THE LADIN-SPEAKING COMMUNITIES IN THE UPPER VAL GARDENA (TRENTINO).

have been borrowed from alien tongues by Ladin-speakers—in the valleys lying open to the north from German, and in those lying open to the south from Italian. As can be seen from our photographs, the costumes in the Val Gardena are of unusual interest, and preserve traces of the influence of nineteenth-century and earlier styles. The graceful sledges, simply decorated, contrast markedly, perhaps

(Continued opposite.)

WEDDING CEREMONIAL: A WINTER MARRIAGE IN ONE IN THE ALPS, WHERE ALL ARRIVE IN OPEN

OUR page of photographs of a country marriage in Hungary and this double-page continue that series of pictures of wedding ceremonial which we began last week, when we dealt with Japan and with the Bavarian countryside. The snapshots with which we are here concerned were taken in the Italian Alps. The Val Gardena (formerly known as the Gröden Tal) is visited annually by numbers of British tourists; but few of them will have had the good fortune to witness the quaint customs and costumes depicted. The Val Gardena is remarkable in that, while German and Italian are spoken along half its length, there still survives in the upper parts that curious dialect called Ladin. By many this is considered to

(Continued on right.)



LITTLE PEOPLE WHO ACT AS BRIDESMAID AND PAGE AT A LADIN WEDDING: THE YOUNGEST WEDDING GUESTS—THE GIRL WEARING A CROWN; THE BOY, THE WIDE-BRIMMED HAT OF THE ALPINE HIGHLANDER.



WEDDING GUESTS IN THEIR FINERY IN THE VAL GARDENA: A PEASANT WOMAN UNBOURNE BY THE SUGGESTIONS OF THE LORD CHAMBERLAIN ABOUT SMALLER HATS AT WEDDINGS!—AND HER MAN WITH A GAILY DECORATED STAFF.



PEASANTS OF A COMMUNITY WHO SPEAK LADIN, A LANGUAGE DIFFERING FROM BOTH ITALIAN AND GERMAN, AND THOUGHT TO BE DERIVED FROM ANCIENT "RHAETIC": WEDDING GUESTS IN A LADIN COMMUNITY.



(ABOVE) THE HEAD-RESS OF THE PEASANT MATRON AT A VAL GARDENA WEDDING: A KIND OF WOOLLEN MITRE, WORN ONLY AFTER MARRIAGE.

(LEFT) THE WEDDING PROCESSION THROUGH THE SNOW: BRIGHTLY COLOURED COSTUMES IN A FAIRY-TALE SETTING; THE BAND PLAYING GAILY AND WITH A RICHLY DECORATED BANNER CARRIED ON HIGH.

OF THE LITTLE KNOWN LADIN-SPEAKING COMMUNITIES SLEDGES; AND WOMEN GUESTS WEAR CROWNS.



WHERE IMMEMORIAL TRADITION REGULATES THE COSTUME TO BE WORN AT WEDDINGS: GIRLS OF THE VAL GARDENA, THE ONE WEARING THE CROWN, THE OTHER A GOLD CROWN WHICH DENOTES THAT SHE IS UNMARRIED.



(ABOVE) THE HEAD-RESS OF THE PEASANT MATRON AT A VAL GARDENA WEDDING: A KIND OF WOOLLEN MITRE, WORN ONLY AFTER MARRIAGE.

(RIGHT) A CHARMING CEREMONY SYMBOLICAL OF THE LIFE OF A MOUNTAIN COMMUNITY: THE "BRIDESMAID" AND "PAGE" LEADING THE PROCESSION FROM CHURCH, UNDER AN ARCH OF SKIS.

be connected with the original Latin spoken by the Rhaeti, the people who inhabited these Alpine valleys at the time of the Romans, by whom they were subjugated. The Rhaeti, in their turn, were said to be Tuscan, driven to emigrate by a Gallic invasion. Formerly it could be paralleled by other linguistic "pockets" surviving in different parts of the Eastern Alps and Dolomites; but the processes of "Germanisation" and "Italianisation" have mostly ended in the decay of these interesting dialects. In fact, a Ladin-speaking community is something of a museum-piece in modern Europe. Ladin differs from both German and Italian. Modern words which have come in in the last thousand years—words such as "machine"—

(Continued below on left.)



WHERE AN OPEN SLEDGE TAKES THE PLACE OF THE SALOON CAR OR CEREMONIAL COACH AT MORE SOPHISTICATED WEDDINGS: A PEASANT OF THE VAL GARDENA PROUD OF HIS HORSE IN ITS FESTIVE TRappings AND OF HIS DECORATED SLEDGE.

not altogether unfavourably, with the coaches and *couples de velle* in which more sophisticated weddings go to church! Though possibly not so well protected against the weather as these modern vehicles, the sledges are admirably contrived for the display of festive costumes; while an exhilarating drive on an open sledge insures that the guests arrive with the freshest of complexions.

THE DRESS OF THE WELL-TO-DO LADIN-SPEAKING PEASANTS IN THE VAL GARDENA: WHERE LACE FRILLS, "SMOKING-CAP," AND FLOWERED WAIST-COAT BECOME THE SMARTLY DRESSED COUPLE AT A WEDDING.



WAITING FOR THE BRIDE: EARLY ARRIVALS AT A WEDDING IN THE VAL GARDENA ENJOYING A SMOKE BY THEIR SLEDGES, WHICH ARE OPEN AND MUST BE HIDDEN ASTRIDE; AND ARE DECORATED WITH CARVING AND COLOUR.

PAINTINGS BY R.P.'s: LAVERYS AND OTHER NOTABLE PORTRAITS SHOWN.

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STUDY FOR "THE PRINCE OF WALES AS MASTER MARINER."—BY SIR JOHN LAVERY, R.A.



"THE PRIME MINISTER."—BY SIR JOHN LAVERY, R.A.



"THE REV. R. H. OWEN."—BY HAROLD SPEED.



"SIR JOHN SIMON."—BY OSWALD BIRLEY.

The private view of the forty-third annual exhibition of the Royal Society of Portrait Painters took place on November 16; and the exhibition will remain open until December 22. The central feature of the main room is the full-length portrait of her Majesty the Queen reproduced on the page facing this. Hanging directly opposite it is a portrait of the Prime Minister, by Sir John Lavery, the President of the Society. This notable work will be reproduced in colours in a forthcoming issue of "The Illustrated London News." The same artist's painting of Mr. Lloyd George, and entitled "War Memories," is also to be seen in the

exhibition; and unusual interest attaches to his study for his painting of "The Prince of Wales as Master Mariner"; for in this we get a glimpse of how a great portraitist sets about his task. Other outstanding works are "The Rev. R. H. Owen," a presentation portrait painted for Uppingham, by Harold Speed; "Sir John Reith," by Oswald Birley; "Sir John Simon," by the same artist; "Earl Jellicoe," by R. G. Eves; "Mrs. Hanbury-Williams," by I. M. Cohen; "Lady Warrender" and "Lady Worthington Evans," by Simon Elwes; and "Margaret, daughter of Sir Owen Williams, K.B.E.," by Francis Hodge.

A PORTRAIT OF THE QUEEN SPECIALLY PAINTED FOR THE KING.

PHOTOGRAPH REPRODUCED FROM THE ORIGINAL IN THE EXHIBITION OF THE ROYAL SOCIETY OF PORTRAIT PAINTERS, AT THE ROYAL INSTITUTE GALLERIES, PICCADILLY. (COPYRIGHT RESERVED.)



"H.M. THE QUEEN": BY OSWALD BIRLEY.

The portrait of the Queen reproduced here, which was specially painted by Mr. Oswald Birley for H.M. the King, is one of the outstanding works at the exhibition of the Royal Society of Portrait Painters at the Royal Institute, in Piccadilly. The portrait shows her Majesty seated in a high-backed armchair of

gilt and tapestry, holding a half-opened coloured fan in her lap. Her gown is of ruby-red velvet, with a short coat of the same material trimmed with sable. The portrait has been lent for the occasion by the King, in whose private apartments at Windsor it usually hangs.

WHERE VOLCANOES GENERATE ELECTRICITY: POWER FROM NATURE'S UNSEEN BOILERS AT LARDERELLO, IN TUSCANY, AND VALUABLE BORIC PRODUCTS.



NOT A DISASTROUS CONFLAGRATION, BUT A VIEW OF LARDERELLO, THE VILLAGE OF STEAM-VOLCANOES: PLUMES OF VAPOUR REPRESENTING A NATURAL POWER-STATION CAPABLE OF PROVIDING ELECTRICITY FOR A WHOLE PROVINCE; AND A SOURCE OF BORACIC ACID.



A VILLAGE IN AN "INFERNO": A STREET IN LARDERELLO, WITH VAPOUR RISING FROM THE GROUND ON EVERY SIDE, AND THE CAMPANELLE ALMOST BLOTTED OUT FROM VIEW.



QUIET HOURS—IN AN "INFERNO": A MARKET-CART IN A LARDERELLO STREET SHROUDED IN MIST AND STEAM.



HOW VOLCANIC STEAM IS UTILISED AT LARDERELLO: THE BOILERS, WHERE THE STEAM DEPOSITS ITS WORK TURBINES

HUGE PIPES LEADING FROM THE CRATERS TO VALUABLE CHEMICALS AND THEN PROCEEDS TO AND DYNAMOS.



THE KIND OF STEAM-JET WHICH BLEW FOR AGES IN LARDERELLO BEFORE BEING HARNESSSED BY MAN: A SMALL UNTAMED SOFFIONE.



A TOY VOLCANO!—CHILDREN AT PLAY ROUND A SEMI-EXTINCT CRATER, A WONDER OF NATURE AS COMMON AS MUD-PIES IN LARDERELLO.

IN THE WORKS AT LARDERELLO: A MAZE OF PIPES OF ALL SIZES, LEADING IN ALL DIRECTIONS, ABOUT WHICH THE WORKMEN MOVE SHROUDED IN STEAM, AMID THE INCESSANT ROAR OF ESCAPING VAPOUR AND THE RUMBLING OF VOLCANIC ACTIVITY.



HOW A CRATER IS TAMED: THE "JET" "CAPPED" WITH A BIG BLOCK OF CEMENT FROM WHICH PIPES, WITH TURNCOCKS, CARRY THE NATURAL STEAM TO THE BOILERS.



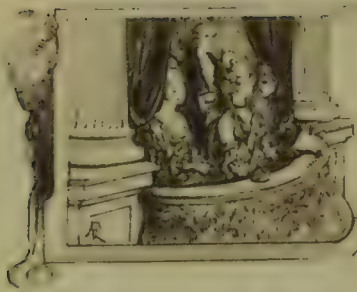
OFF TO SCHOOL—AMONG THE VOLCANOES: YOUNGSTERS OF LARDERELLO WHO SEEM UNCONSCIOUS OF THEIR EERIE SURROUNDINGS.

Larderello lies in the mountainous part of Tuscany, between Siena and the coast. For many years it was the centre of the boracic acid works belonging to the Larderello family. In the old days, the entire output of the enterprise went to England, principally to potteries, where it was used as an ingredient in the production of glaze. Larderello has now gained a new importance. The volcanic activity of the district, which becomes evident even at a distance from the incessant rumbling and furious hissing that proceeds from every side, has been turned to industrial account. Several of the volcanic steam-jets (the Italians call them *soffioni*) have been controlled, and the head of steam has been harnessed to raise power. In a typical instance, a large block of cement with a hole in it was placed over the jet, so that the steam passing, in compressed form, through the hole in this "cap" could pass through pipes into a tank. In this tank the chemicals present in the steam are separated; and the purified steam is passed on and used to drive turbines and dynamos generating 60,000 kilowatts—enough to provide the whole of the province of Pisa with electricity. As may be expected, the life of the inhabitants of Larderello is strangely affected by their

peculiar surroundings. They have lived for generations amid fog and steam, and even built their houses between the craters. Work must be unceasing by day and by night at Larderello; for, obviously, the enormous power generated must be under constant control. Meanwhile, the old boracic acid industry still flourishes. The Larderello craters are still the only ones of their kind known to the industry. It was recently reported that a new crater had burst out, after ten months of careful boring, adding its plume of boracic steam to the three powerful ones already in existence in the district. These produce respectively 230,000, 170,000, and 100,000 kilograms an hour; while the new one produces slightly less than 100,000 kilograms. Figures such as these give an idea of the terrific volcanic activity that must be taking place down below the surface in this remote corner of Italy. Such, indeed, is the force of this underground ferment that, when the steam was reached by the new boring, it burst out with a tremendous roar, hurling all the machinery about, and the workmen had to run for their lives. In due course preparations were made to harness the force of the new jet for driving dynamos, and to extract the boracic elements, which are deposited by themselves from the steam.

THE PEOPLE OF THE (BORIC) MISTS: LARDERELLO, WHERE CHILDREN PLAY WITH VOLCANOES AND LIFE IS PASSED IN A HAZE.





The World of the Theatre.

By J. T. GREIN.



A RISING STAR—DIANA WYNYARD.

A YEAR or two ago, when her talent had just begun to blossom, Miss Diana Wynyard went to America, that dramatic high-school of craft, if not invariably of art. She left us full of promise, and now that she has returned she not only reveals a fulfilment, but has taken the playgoing world by storm. On that first night at Wyndham's, when she appeared as the heroine of "Sweet Aloes," now announced as having been written by Miss Joyce Carey, Miss Lilian Braithwaite's young daughter, there reigned an atmosphere of rare unanimity. For once critics and playgoers agreed in symphonic unison. It was a case of Pincro's immortal battle-cry: Praise! Praise!! Praise!!! And next day the papers echoed the ovations of the evening. Nor was this mere worship of the actress's great physical beauty, although her figure has gained in perfection, and the freedom of her gestures, an acquisition from America, demonstrates such complete absence of prenticeship, or inexperience, as to place her in the same rank as the few women whom we call *perfect comédiennes* in the wide sense of the French description. But beauty is only skin-deep, and gesture is, at best, but the second fiddle to the spoken word or the ocular expression. Miss Wynyard has reaped much more than that in her peregrinations and the arduous searchlights of the films—a revelation which vividly leaped to the eye when she appeared as the chief character in the screened "Cavalcade." We knew then that she had undergone a complete mental transformation. The Diana Wynyard of to-day was an entirely different woman from the Diana Wynyard whose erstwhile charm was more physical than mental. And now in "Sweet Aloes," she proved that she had gone far deeper than the surface of the part, which, despite the earnest intentions of the authoress, at times bordered on impelling a snail. The self-sacrifice of that young girl, who redeemed her *faux pas* with the lord's son by undergoing the pains of motherhood solely to supply an heir to her lover's father, is not of 1934. It is of the romantic days of "East Lynne," and therefore lays a heavy burden on the actress's shoulders to make us accept the make-believe.

Saying this, I would not imply that the artist had no help from the author. On the contrary, as a firstling, "Sweet Aloes" had much to recommend it. Nearly all the actors had good parts. There were little scenes of idyllic beauty—not only of thought, but also of style. Knowing that it was a first effort, we felt that the day would be near when this young author (for we did not know her identity until next day) would write a fine play. All that was at fault in this one was the morality, or perhaps I should say the ethics, of it, and that this flaw passed over the heads of the audience was mainly due to the penetrating acting of Miss Diana Wynyard. There was something in her eyes which, closely observed from my seat near the footlights, seemed all the time to raise the action above its meaning. Those eyes, without wandering into the auditorium, seemed to shed a kind of magnetic light on the stage; we did but faintly realise that often the words she had to utter were theatrical fustian, for we came under the spell of that compelling glance and of that musical voice, mostly maintained on a *piano* level, but which never lost its melodious accent, not even when the scenes demanded irony, ire, or a note of pathos.

There were moments in Miss Wynyard's acting—for instance, the midsummer's musing on one night in Italy, or the almost stifled emotion when she was shown the photograph of her love-child—that grafted themselves indelibly on one's imagination. We heard the enchantment of the former; we heard the suppressed *cri de cœur* in that curious moment which was really not pathetic at all, yet roused our emotion by the intensity of the actress, who seemingly, at all cost,

willed that the episode should go down with the audience, although intrinsically it was bathetic instead of pathetic. For, naturally, the heroine would feel nothing for that long-lost, mislaid child, who had practically faded from

her memory. It is this burrowing, this elaboration of detail which proves that Miss Diana Wynyard is carried onward on the crest of a "translucent" wave. To speak of greatness would be premature where one so young is concerned. But the seedlings are beginning to rear their heads.

THE PLAY'S INTENTION.

What is the intention of the play? This question answered determines the character of its criticism, for, however far it falls beyond its purpose, it demands more earnest attention than the piece, no matter how expert its craftsmanship, that is devoid of a central idea. The play which seeks to explore human nature and the effects of circumstance, that reveals a playwright's serious intention, and is written not just as passing entertainment, but out of a genuine impulse to contribute to life's experience, cannot be justly dismissed. Such a play is "The Wise-Woman," by Miss Lesley Storm, at the Criterion. That it fails in its intention does not rob the play of all distinction. The question is: Why does it fail? The acting is entirely praiseworthy, and two individual performances stand out on their accomplished merits—Miss Mary Clare as the florid fortune-teller, whose full-length portrait fills the stage; and Mr. Hugh E. Wright as the ineffectual husband whose mind is as mixed as his drinks, a constant spark of mirth through his shrewd delineation.

The production is smooth and direct, and the setting charming. The dialogue has a superficial aptness; the events have a theatrical effectiveness; the narrative has a plausible sequence. The fundamental intention to pit two generations against each other, and to expose the tyranny of possessive maternal affection, is clear. Beneath the spookery practised by the gipsy is a morality. Yet the play never enlists the emotions or persuades the mind.

Characters are established, but they do not grow; and this gipsy mother, though she is invested with all the external attributes of violence and passion, and in the playing gathers warmth and colour, never achieves more than a theatrical life. Hence her behaviour is not determined by her nature, but by the stage. Only once, when Mr. Ronald Ward, as the rogue of the play, and Miss Mary Clare meet in the daughter's bed-room, does the illusion hold, only to be shattered in a *dénouement* of cursing which emphasises the poverty of the emotional substance.

LAURA COWIE AS GERTRUDE AND JOHN GIELGUD AS HAMLET: THE SCENE OF THE MURDER OF POLONIUS.

Now, the quality and the zest of Mr. Hubert Griffith's adaptation from the Venetian, "Youth at the Helm," is not in any emotional content, for this is a game of bluff, a farcical comedy as fantastic as a fairy-tale; nor in any attempt to plumb character, for this description of bankers and the world of financiers is content to etch in lines with the exaggeration of caricature; nor yet in any moral intent where it is demonstrated that enthusiasm and purpose can create out of the void—but in its satirical underlining. Behind the joke, so cleverly manipulated and so amusingly practised, is the exposure of a human weakness.

The vanities are pilloried genially by Mr. O. B. Clarence; pompously by Mr. Alistair Sim; and the mirror is held up with great assurance by Mr. Jack Melford. The laughter provoked hits home; the play's intention is achieved; the fooling has an idea which gives a sparkle to the fun. There is nothing of that sniggering innuendo that we experienced recently in a play that met with a speedy end. This play at the Westminster is bright, skilful, fantastic, persuasive, and thoroughly enjoyable, because its caricatures are recognisable, its nonsense is cumulative, its dialogue is pointed, and its satire effective. So delightfully performed and so brisk in its presentation, it provides a farcical comedy that we can relish because its incredibility is so credible and its satirical intention so explicit.



JOHN GIELGUD AS HAMLET: A MOVING AND SCHOLARLY PERFORMANCE IN HIS OWN PRODUCTION AT THE NEW THEATRE.

John Gielgud's distinguished production of "Hamlet" at the New Theatre began its run on November 14. The cast includes, besides those shown on this page, Jack Hawkins as Horatio, William Devlin as the Ghost, and Glem Byam Shaw as Laertes.



FRANK VOSPER AS CLAUDIUS AND JESSICA TANDY AS OPHELIA IN "HAMLET" AT THE NEW THEATRE: A PRODUCTION DISTINGUISHED BY VERY FINE ACTING.



THE LORD CHAMBERLAIN AND HIS DAUGHTER IN "HAMLET": GEORGE HOWE AS POLONIUS AND JESSICA TANDY AS OPHELIA.

THE PASSCHENDAELE CONTROVERSY: A BATTLEFIELD HOTLY "RE-FOUGHT."

TOP AND RIGHT CENTRE PHOTOGRAPHS BY COURTESY OF THE IMPERIAL WAR MUSEUM. (CROWN COPYRIGHT RESERVED.)



AN OPERATION KILLED BY VERY HEAVY RAIN AND THE CHURNING-UP OF THE GROUND BY ARTILLERY BOMBARDMENT: A PANORAMIC VIEW OF THE PASSCHENDAELE BATTLEFIELD TAKEN ON OCTOBER 6, 1917, SHOWING CANADIANS LAYING DUCK-BOARDS AND (RIGHT FOREGROUND) SOME GERMAN PRISONERS CARRYING A WOUNDED MAN ON A STRETCHER.



THE PASSCHENDAELE BATTLEFIELD IN 1917, WITH SMASHED GERMAN TRENCHES AND DUG-OUTS, AND BRITISH SOLDIERS RESTING DURING THE WORK OF CONSOLIDATION: AN ILLUSTRATION OF MARSHAL PÉTAIN'S PHRASE, "THE BOUE AND THE BOCHE."



AN AIR PHOTOGRAPH TAKEN NEAR PASSCHENDAELE (JUST OUTSIDE THE TOP LEFT CORNER) ON OCTOBER 2, 1917: A VIEW SHOWING ZONNEBEKE CHURCH, IN RUINS, AND THE ROAD TO BROODSEINDE, WITH SHELLS BURSTING IN THE DISTANCE.



PASSCHENDAELE AS IT IS TO-DAY, SEEN FROM THE FOOT OF HILL 60, LOOKING ACROSS THE MENIN ROAD: A WONDERFUL CHANGE BROUGHT ABOUT DURING SIXTEEN YEARS OF PEACE, FROM "THE ABOMINATION OF DESOLATION" CAUSED BY WAR TO A PROSPEROUS COUNTRYSIDE WITH ITS FARMS AND CHURCHES REBUILT, AND "SWORDS TURNED INTO PLOUGHSHARES."

Controversy is still raging over Mr. Lloyd George's criticism of Earl Haig concerning the battle of Passchendaele in the autumn of 1917. In a recent letter to "The Times," Mr. Lloyd George quoted Marshal Pétain's remark on the operations—"You cannot fight the *boue* (mud) and the Boche at the same time," and added: "Since my book on Passchendaele appeared, I have been overwhelmed by letters from both officers and men who fought in that terrible battle. They all entirely support the accuracy of my statements." Military opinion expressed elsewhere, however, has been divided, and distinguished authorities, including Major-General

Sir Frederick Maurice, have defended Earl Haig's action. We have no space here to represent fully both points of view. It may be interesting, however, to quote a detached comment from Captain Liddell Hart's "History of the World War" (recently reviewed in our pages). "Before the battle began," he writes, "a memorandum was sent by Tank Corps Headquarters to General Headquarters pointing out that, if the Ypres area and its drainage were destroyed by bombardment, the battlefield would become a swamp. . . . In the disregard of this warning is epitomised the main and inevitable cause of the barren results of the 'Passchendaele offensive.'"

THE UNUSUAL IN CURRENT AFFAIRS: NEWS ITEMS OF CURIOUS INTEREST.



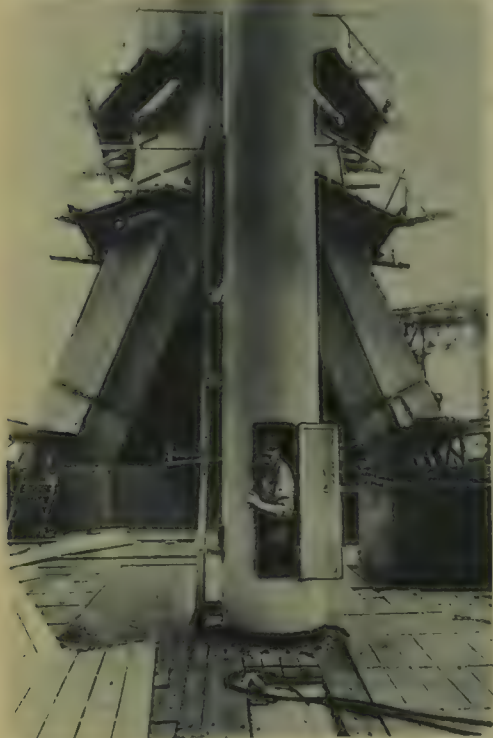
THE SURPRISE OF POST-WAR NAVAL CONSTRUCTION: GERMANY'S "POCKET" BATTLESHIPS—THE "ADMIRAL SCHEER," SECOND OF THE NEW CLASS, RECENTLY COMMISSIONED. The "Admiral Scheer," the second of the German "pocket" battleships, was recently commissioned at Wilhelmshaven for service in home waters. In a telegram on the occasion, Herr Hitler said that her name was "inseparably associated with the battle of Skagerak (Jutland), the navy's greatest day of honour in the World War."

The first "pocket" battleship, the "Deutschland," laid down in 1929, sprang a mechanical surprise on the naval Powers.



A REAL "MAN IN THE MOON": A LARGE MODEL MADE FOR A NEW OBSERVATORY AT LOS ANGELES, WITH THE BUILDER WORKING ON THE SURFACE.

With this photograph comes the following note: "A 38-ft. model of the Moon has been built for the new Griffith Observatory at Los Angeles. The big model was constructed to exact scale from photographs taken through the Mt. Wilson 100-inch telescope. Spectators viewing the model will have the illusion of being in a position 600 miles above the Moon. Roger Hayward, builder, is shown on the surface of the Moon model."



A SHIP'S MAST WITH A LIFT INSIDE: AN ODD FEATURE ON THE NEW LINER "NORMANDIE." The great French liner "Normandie," rival in size of the "Queen Mary," is now being completed at St. Nazaire in readiness for trials next May and for her first Transatlantic voyage in June. Her two masts are 495 feet apart. This one, as our photograph shows, is equipped with a bosun's chair which goes up and down inside.



A GAS-PROOF SHELTER AS ONE OF THE "MODERN CONVENIENCES" OF A BLOCK OF FLATS: A RETREAT FOR NINETY IN A NEW PARIS BUILDING.

A new block of flats in the Quai de Passy, Paris, is equipped with a gas-proof steel shelter in the basement capable of holding ninety people. It is hermetically sealed and contains an electrically-driven turbine to pass the air through a purifying filter before it is distributed to the chamber itself. A notice on the wall reads: "Remain calm. Your security is assured."



A MODERN OFFICIAL IN EIGHTEENTH-CENTURY COSTUME: THE SWORD-BEARER OF WORCESTER.

The Corporation of Worcester has lately reverted to the use of old-time dress for its officials on civic occasions. In a recent procession to the Cathedral, the Mayor of Worcester was preceded by the sword-bearer clad in an elaborate eighteenth-century costume, dating from the year 1755. On his head the sword-bearer wore a Cap of Maintenance.



SIX EGGS OF THE GREAT AUK; AN EGG OF THE AEPYORNIS (CENTRE); AND STUFFED MALE AND FEMALE GREAT AUKS—SOLD FOR £2520.

At Stevens's Auction Rooms, Covent Garden, on November 14, were sold the important collection of the late Mr. G. D. Rowley, of Brighton. An egg of the Aepyornis (the large extinct bird of Madagascar) went for 110 guineas. It measured 13 in. by 9 in. Six great auk's eggs were sold for sums between 300 and 100 guineas; and two stuffed specimens of the bird itself, which became extinct about 1850, for 480 and 500 guineas.



SKI-JUMPING WITHOUT SNOW: A COMPETITOR IN A NEW GERMAN CONTEST TAKING-OFF FROM A TRACK COMPOSED OF PINE-NEEDLES.

Snow is usually considered a necessary concomitant of ski-jumping, but in a recent winter-sports meeting held at Grunewald, not far from Berlin, its place was supplied by pine-needles. As our photograph shows, a track formed of this material was laid across the jumping-off platform, and also on the surface of the ground below on which the competitors landed. This new type of winter sport evidently caused considerable interest.

ROYAL NEWS--CONCERNING THE KING AND QUEEN; AND PRINCESS MARINA.



THE STATE COACH SET ASIDE IN FAVOUR OF A MOTOR-CAR FOR THE OPENING OF PARLIAMENT BY THE KING, THE WEATHER BEING BOTH FOGGY AND COLD: HIS MAJESTY, ACCOMPANIED BY HER MAJESTY THE QUEEN, ARRIVING AT WESTMINSTER.

His Majesty the King opened the fourth session of the present Parliament, the eighth of his reign, on Tuesday, November 20. He was to have gone in procession to Westminster in the State coach, but the weather was so cold and foggy that he decided to drive there by motor-car, proceeding slowly for the benefit of the onlookers. It was the first occasion on which he had used a

car for this ceremony. The Prince of Wales also went by car, instead of in a State landau; and the Crown of England was taken to the House of Lords by car. The King's Speech dealt with world peace, the report on Indian constitutional reform, the shipping industry, slum clearance, unemployment, the supply of electricity, air communications, agriculture and other subjects.



A MOST DECORATIVE BRIDE CAKE FOR PRINCESS MARINA AND THE DUKE OF KENT: A DESIGN WITH BRITISH AND GREEK MOTIFS—A VIEW OF THE PARTHENON, AT ATHENS, SEEN ON THE LOWEST TIER.



WINDSOR CASTLE ON THE BRIDE CAKE: ONE OF THE BRITISH VIEWS WHICH SHARE HONOURS WITH GREEK VIEWS.

This fine bride cake has been made for the wedding of Princess Marina and the Duke of Kent, and is the work of Messrs. Huntley and Palmers. It is crowded with items of historical interest. Since the bride is a Greek Princess, the designer has properly gone to Greece for his inspiration; and every scroll and decorative pattern on the cake is an exact copy of some masterpiece of delicate Greek workmanship. The hexagonal stand supporting the four tiers is made of Australian silky oak. The bottom tier has plaques depicting the Parthenon, the Acropolis, and a view of the Piræus, while the bas-relief sugar plaques show two Attic horsemen. The second tier is British in spirit, with hand-painted pictures of Windsor Castle, Buckingham Palace, and Balmoral reproduced on the sugar. The bas-reliefs show statues of Eros and of Peter Pan, with a Cupid holding a shield bearing the monogram "G. and M." Vikings and Viking ships, in reference to the bride's Danish ancestry, are the theme of the third tier. Above all is the British Empire tier, bearing in colour the Arms of Canada, New Zealand, Australia, India, and the Straits Settlements. The wedding cake that is being made by Messrs. McVitie and Price was mentioned in our issue of October 27. It will be nine feet high and will weigh 800 lb. Made of Empire ingredients, it will be of the same recipe as that which has already proved a favourite of the Royal Family and was used for the weddings of the King and Queen, the Duke and Duchess of York, and the Princess Royal and the Earl of Harewood.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



PRINCESS MARINA'S LADY-IN-WAITING: LADY MARY HOPE (CENTRE); WITH HER SISTERS.

Lady Mary Dorothea Hope has been appointed Lady-in-Waiting to Princess Marina. She is a sister of the Marquess of Linlithgow, chairman of the Joint Select Committee on India, and is thirty-one. Both the King and the Queen gave their personal approval before the appointment was made. Lady Mary Hope is seen here with her sisters, Lady Ann Hope (left) and Lady Joan Hope.



A FAMOUS PRELATE DEAD:
THE LATE CARDINAL GASPARRI.

Cardinal Gasparri, Camerlengo of the Holy Roman Church, and Papal Secretary of State from 1914 to 1929, died on November 18, aged eighty-three. He was Professor of Canon Law at the Catholic Institute, Paris, 1880-1898. Created Cardinal, 1907. Performed a great work in the codification of the Canon Law.



MR. SPENCER LEESON.

Headmaster, Merchant Taylors' School. Appointed headmaster, Winchester College, November 17, in succession to Dr. A. T. P. Williams. A former scholar of Winchester and New College, Oxford. On the Board of Education, 1919-1924.



PROFESSOR H. C. UREY.

Of Columbia University, New York. Awarded 1934 Nobel Prize for Chemistry, for his discovery of heavy water. Discovered the heavy "isotope" of hydrogen, 1931. "Heavy water" is compounded of this heavy hydrogen, and oxygen.



MR. THOMAS ROWATT.

Appointed Director, the Royal Scottish Museum, Edinburgh, in succession to the late Mr. E. Ward. Appointed Assistant Keeper, 1909. Served with the Engineers of the Royal Naval Division during the war.



MR. H. ISHERWOOD KAY.

An Assistant in the National Gallery. Appointed Keeper and Secretary, in the room of Mr. Edwin Glasgow, who retires in December. Made contributions to a work on Spanish Art published in 1927, and made a study of Giotto's letters.



MR. J. J. BELL.

Famous Scottish humorist. Died November 14; aged sixty-three. His fame was established by "Wee MacGregor," which appeared in 1902. Another popular work of his was "Oh, Christina," published in 1909.



MRS. REGINALD HARGREAVES.

The original Alice of "Alice in Wonderland." Died November 15; aged eighty-two. In June 1862 she and her two sisters were taken on the river at Oxford by Campbell Dodgson, and the famous story begun.



MR. J. A. BRODIE.

Liverpool City Engineer for twenty-seven years. Died November 16; aged seventy-six. A pioneer in new methods of road construction. One of the engineers of the new Mersey Tunnel. Inventor of the modern Association football goal-net.



CAPTAIN R. A. PRENDERGAST.

Pilot of the Qantas Company's new D.H. 86 air-liner, which crashed while flying from Long Reach, Queensland, to Brisbane on November 15. A South African. Had been with Imperial Airways for four years.



THE SPECIAL SAAR PLEBISCITE COMMISSION: (L. TO R.) M. VICTOR HENRY, HERR ALLAN ROHDE, AND MYNHEER DANIEL DE JONGH; AND MISS SARAH WAMBURGH, TECHNICAL COUNCILLOR.

Increasing interest centres round the Saar with the approach of the forthcoming plebiscite (January 13). The three members of the Special Plebiscite Commission are seen here—namely, M. Victor Henry, of Switzerland; Herr Allan Rohde, of Sweden (Governor of the Province of Gothland and former Chief of the Political Department, Swedish Department of Foreign Affairs); and Mynheer Daniel de Jongh of Holland. With them is seen Miss Sarah Wamburgh, of the U.S.A., the expert attached to the Commission.



SIR EVAN VINCENT EVANS.

Died November 14; aged eighty-seven. A leader of the social and intellectual life of Wales. Secretary of the National Eisteddfod Association (1881), which he raised to pre-eminence. Chairman, Royal Commission on Ancient Monuments, Wales and Monmouth.



LORD SWANSEA.

Died, November 16; aged fifty-nine. Formerly commanded the 6th Glamorgan Battalion, Welch Regiment, and served 1914-18, commanding 14th Royal Irish Rifles and 11th Cameron Highlanders. A director of H. H. Vivian and Co., Birmingham.



A FAMOUS ENGLISH SCULPTOR DEAD: THE LATE MR. C. S. JAGGER, A.R.A.

Mr. C. S. Jagger, the well-known sculptor, died on November 16; aged forty-nine. His most famous work was probably the Artillery Memorial at Hyde Park Corner. Other well-known figures by him are the G.W.R. War Memorial at Paddington and the figure of Shackleton in a niche on the Royal Geographical Society Building in Exhibition Road.



THE ARCHBISHOP OF CANTERBURY (RIGHT), AFTER UNVEILING A PORTRAIT OF THE ARCHBISHOP OF YORK (CENTRE) BY MR. DE LASZLO (LEFT) AT CHURCH HOUSE.

The Archbishop of Canterbury unveiled at Church House, Westminster, on November 13, a portrait of the Archbishop of York (Dr. Temple), painted by Mr. P. A. de Laszlo, at the direction of the Council of the Corporation of Church House. The portrait shows Dr. Temple wearing the Glasgow hood of Doctor of Divinity and the gown in which he gave his Gifford lectures. It is to be hung permanently in Church House.

THE DUKE OF KENT'S BRIDE ON HER WAY TO ENGLAND FOR THE WEDDING.



H.R.H. PRINCESS MARINA OF GREECE AT A WINDOW OF THE TRAIN IN WHICH SHE TRAVELLED FROM PARIS TO CALAIS :
A STUDY IN CHARM.

Princess Marina left Paris at 8.20 on the morning of November 21—and was on the platform some twenty minutes or so before the train was due out of the Gare du Nord. She wore a pink beige crêpe cloqué dress, a three-quarter coat

trimmed with fox, and a hat in stitched beige silk with beige and brown ostrich feathers drooping over the brim at one side. As this photograph shows, she replaced the light coat with a mink coat at certain stages of her journey.

THE ROYAL WEDDING. The next issue of "The Illustrated London News" (dated December 1) will be a special ROYAL WEDDING DOUBLE NUMBER. This will include reproductions in full colours of the famous de Laszlo portraits of Princess Marina and the Duke of Kent, as well as numerous other pictures in colours; while the photogravure pages will illustrate fully the wedding in Westminster Abbey and the various ceremonies connected with it, indoor and outdoor, and will deal with the lives of the bride and bridegroom, the wedding presents, the bridesmaids, the guests, and kindred subjects, including the Greek Orthodox wedding ceremony. The price will be two shillings.

THE ROYAL BRIDE'S ARRIVAL IN ENGLAND: THE FIRST SIGHT OF DOVER.



(UPPER) PRINCESS MARINA'S FIRST SIGHT OF ENGLAND AS BRIDE OF THE DUKE OF KENT: HER ROYAL HIGHNESS (BESIDE HER MOTHER) IN THE "CANTERBURY" AS THE SHIP NEARED DOVER.

(LOWER) PRINCESS MARINA FOLLOWING HER MOTHER, PRINCESS NICHOLAS OF GREECE, DOWN THE GANGWAY FROM THE STEAMER TO THE QUAYSIDE, WHERE THE DUKE OF KENT AWAITED HER.

Princess Marina, bride-elect of the Duke of Kent, landed at Dover, shortly after 1 p.m. on November 21, from the cross-Channel steamer "Canterbury" (specially chartered for the occasion), which, despite fog, was only a few minutes late. Beflagged and garlanded, the ship had crossed from Dover to Calais to

bring the Princess to England for her wedding. As the vessel approached through the mist, she became visible to crowds on the western pier before the Duke of Kent could see her from his place on the quay. Princess Marina was standing on the promenade deck with her parents, Prince and Princess Nicholas.



"LA NAPPE BLANCHE."—BY FANTIN-LATOURE.

Very naturally, the Fantin-Latour Exhibition in the Lefèvre Galleries has aroused much attention, and it will certainly do so until it closes on November 27. The reason is not far to seek. As is pointed out in the Introduction to the catalogue, "it would have been comparatively simple to present to the London public Fantin-Latour, *the Painter of Flowers*"; but the Show does much more: "the word 'comprehensive' seems justified, as every period of the artist's life is represented,

from the canvas painted in 1856 to his unfinished 'Diane et sa Cour' in 1904, the very year of his death." It may be added that Fantin-Latour was first in England in 1859, on the pressing invitation of his friend Whistler, and he was here again in '61, '64, and '81. He was born at Grenoble in January 1836. "La Nappe Blanche" was painted in 1869. It is on canvas, 22 3/8 by 19 inches; and it is signed and dated on the bottom left-hand corner.

REPRODUCED FROM THE ORIGINAL PAINTING NOW ON EXHIBITION AT MESSRS. ALEX. REID AND LEFÈVRE'S (THE LEFÈVRE GALLERIES), 1A, KING STREET, ST. JAMES'S, S.W.1. (COPYRIGHT RESERVED.)



A CLASSIC FEAT OF RAILWAY CONSTRUCTION IN SOUTH AFRICA: THE SUMMIT OF THE HEX RIVER PASS ON THE SOUTH AFRICAN RAILWAYS.

Each year the attractions of South Africa are being discovered by more and more overseas visitors. The excellence of its climatic conditions, its healthiness, and remarkable natural interest are in themselves sufficiently alluring, to say nothing of the enviable position which South Africa enjoys at the present time in fiscal soundness and general prosperity through its happy possession of the greatest goldfield in the world. The visitor landing at Cape Town and proceeding inland from the ship's side by the "Union Express" has at once an enchanting and dramatic introduction to the country. The corridor express passes first through the glorious flower-laden valleys of the Cape Western

Province, past pleasing vineyard scenes and old white-walled and gabled houses built two hundred years ago, past lovely orchards which provide those delicious sun-ripened fruits for the tables of Europe—in fact, through a land of colour and charm with a background everywhere of mountains and beautiful colours. That is the scene, in varying degree, for the first hundred miles from Cape Town, but the observant traveller will have noticed that all the while he has been approaching what appears to be an impenetrable wall of mountains. These are the Hex River Mountains, which mark the first great inland plateau leading to the Karroo country. The railway ascent of this mountain rampart,

the Hex River Pass, is an engineering drama, and, incidentally, a majestic example of scenic grandeur. The main line follows the Hex River Valley, and in a distance of thirty-six miles, covering the ascent of the Pass, which occupies approximately two hours, the actual rise in altitude is 2400 feet. We reproduce here the view that greets the eye when the summit is attained. The valley below, varying in its aspect according to the seasons, is a vista of changing colour; and there is a reminder of Switzerland in the dazzling whiteness of snow on mountain summits swimming in sunshine against the bluest of skies. Beyond the Pass the main line traverses the fascinating

solitudes of the Great Karroo; then on to the diamond-fields of Kimberley, and thereafter to the inland plains of the High Veld to Johannesburg and the Witwatersrand, where the magic of gold is very much in evidence. The South African Railways are fostering tourism to the Union, and have provided special facilities for information in all overseas countries, both officially and through the principal tourist agencies. Any inquiries from our readers as to the country and its travel services will meet with ready response if requests are addressed to The Director, Union Government Travel Bureau, South Africa House, Trafalgar Square, London, W.C.2.

FROM THE PAINTING BY MONTAGUE B. BLACK.



Between 'hands'

No matter how the cards may fall, you can be sure of a 'handful of trumps' on one occasion (if not more) during the evening—provided you give the *correct 'call'*

Schwepes

BY APPOINTMENT TO HIS MAJESTY THE KING

THE ROYAL BRIDE'S ARRIVAL IN ENGLAND: THE BRIDEGROOM'S GREETING.

THE BRIDEGROOM WELCOMES HIS BRIDE AS SHE STEPS ASHORE: THE DUKE OF KENT EMBRACING PRINCESS MARINA ON THE QUAYSIDE AT DOVER, WHERE THE MAYOR AND CIVIC OFFICIALS HAD ASSEMBLED.

On landing at Dover, Princess Marina was greeted by her fiancé, the Duke of Kent, who kissed her as they stood on the quay. The Duke had originally arranged to await her arrival at Victoria, but decided later to welcome her the moment she stepped ashore. As the weather was so foggy, he travelled to

Dover by a train an hour earlier than otherwise necessary, to avoid risk of being late. Consequently, he had to wait at Dover for two hours. After the royal party landed, the Mayor of Dover expressed the town's welcome, and the Mayoress presented Princess Marina with a bouquet of roses.

THE ROYAL BRIDE'S ARRIVAL IN LONDON: WELCOMED BY THEIR MAJESTIES.



(UPPER) THE QUEEN GREETING PRINCESS MARINA AS SHE ALIGHTS FROM THE TRAIN, WHILE THE KING EMBRACES PRINCESS NICHOLAS OF GREECE.
 (LOWER) THE GROUP AT VICTORIA, INCLUDING THE KING AND QUEEN, PRINCESS MARINA (TO RIGHT OF HIS MAJESTY), THE DUKE OF KENT, AND THE PRINCE OF WALES.

The King and Queen were both at Victoria to welcome Princess Marina on her arrival in London. Later, the Princess and the Duke of Kent drove with their Majesties to Buckingham Palace. Large crowds at the station and along the route welcomed the royal bride. In our lower photograph, the principal figures are

(left to right) the Prince of Wales and the Duke of York, the King, Princess Marina (in light coat), Princess Nicholas of Greece, the Duke of Kent, and the Earl of Harewood. The Queen was standing next to Princess Nicholas (to the right), but in the photograph, unfortunately, her Majesty is not visible.

THE CAMERA AS RECORDER: PICTORIAL NEWS FROM FAR AND NEAR.



THE DUKE OF GLOUCESTER IN CANBERRA: H.R.H. (ON RIGHT OF MICROPHONE) REPLYING TO THE ADDRESS OF WELCOME IN THE SENATE HOUSE.

The Duke of Gloucester arrived in Canberra on October 24. He was welcomed to Federal Territory by the Governor-General and the Prime Minister. At Parliament House, the Royal Australian Artillery band played the National Anthem. The Duke received members of Parliament and their wives in the King's Hall, standing before the King's statue. The address of welcome was presented in the Senate House and was read by Senator Lynch, President of the Senate.



FLOODING WHICH THREATENED TO INTERRUPT THE ROYAL TOUR IN AUSTRALIA: THE RAILWAY LINE OUTSIDE CANBERRA DAMAGED BY THE RISING WATERS.

While the Duke was at Canberra an exceptional rainstorm threatened to interrupt the royal tour. The Molongo River, running through Canberra, overflowed, and a mile from Canberra the railway line was washed away. Repairs were, however, effected, allowing the royal train to be taken empty to Queanbeyan, a point ten miles from Canberra, where the Duke and his party rejoined it, after having attended the State Ball at Canberra.



THE DISAPPOINTED COCOS ISLAND "TREASURE-HUNTERS": MEMBERS OF THE EXPEDITION MAKING A DECLARATION BEFORE A COSTA RICAN COURT, AFTER THEIR ARREST.

Members of that expedition to Cocos Island which left England in August last, to search for treasure reputed to be buried there, were arrested last month by police sent out from Costa Rica, a country which claims sovereignty over the island. The police seized a quantity of equipment and sailed for Punta Arenas. Here the members of the expedition made a declaration, and were allowed to leave the country. Later it was announced that they were returning to England.



THE DUKE OF KENT LAYING A FOUNDATION-STONE AT LYDBROOK, IN THE FOREST OF DEAN; IN CONNECTION WITH SOCIAL SERVICE WORK THERE.

The Duke of Kent spent a day in the Forest of Dean on November 14 inspecting occupational centres. A high percentage of the miners in this area are unemployed, and the National Council of Social Service has organised a number of these centres. The Duke visited Drybrook, Lydbrook, Cinderford, Coleford and Yorkley. At Lydbrook a colliery mound is being converted into a recreation-ground. H.R.H. laid the foundation-stone of a new retaining wall at the base of the mound.



THE ROUGH "SOCCER" GAME BETWEEN ENGLAND AND ITALY: CERESOLI, THE ITALIAN GOALKEEPER, PHOTOGRAPHED WHILE MAKING A SPECTACULAR ATTEMPT TO SAVE.

England beat Italy in a distinctly strenuous and rough Association Football match on the Arsenal Club's ground at Highbury, on November 14, by three goals to two. There was a crowd of some 50,000; and the players were presented to Prince Arthur of Connaught, who watched the game. It appears that England outplayed their opponents early in the match, and that until the interval the Italians were unable to develop a definite plan of attack. England scored three



ANOTHER SCENE OUTSIDE THE ITALIAN GOAL AT HIGHBURY: CERESOLI HELPING A FALLEN ENGLISH PLAYER, WHILE WATCHING THE BALL GO INTO THE NET.

goals within the first twelve minutes. The play was marred by injuries to Monti, the Italian centre-half (who left the field), and to Hapgood. Italy, however, played up with great vigour during the second half, and had it not been for the firm English defence, might well have scored an equalising goal. Mr. O. Olssen, the Swedish referee, was reported as saying: "The Italians were very excitable. When they learn to control themselves they will be a great side."

FROM OUR POST-BAG: CURIOSITIES OF OUR WONDERFUL WORLD.



THE MAIL ARRIVES ON OX-BACK AT MOTITON, BRITISH BECHUANALAND: PRIMITIVE COMMUNICATIONS IN AN OUTPOST OF THE EMPIRE.

In the same world in which it is possible to fly from England to Melbourne in three days, ox transport for the mails persists in at least one out-of-the-way corner. At Motiton, in the wilds of British Bechuanaland, communications are still primitive. Mail-day is marked by the arrival of the postman on his ox. From Kuruman, about forty miles away, the mail has been brought a certain distance by motor-lorry—and from there in the picturesque manner which our photograph shows.



SEVENTY BLACKFISH (OR PILOT WHALES) DRIVEN ASHORE IN ICELAND: A CETACEAN OF THE DOLPHIN FAMILY, WHOSE HERDS SOMETIMES NUMBER THOUSANDS.

On October 1, the people of Fossvogur, near Reykjavik, the capital of Iceland, witnessed an unusual sight—the killing of about seventy blackfish (*globiocephalus melas*), most of them about 16 ft. long, some over 25 ft. They had been sighted far out to sea, and driven by motor-boats towards land. Single blackfish sometimes escaped, but always returned to the pack, driven by the herd instinct. They were killed in shallow water, and their meat, which tastes very much like beef, but is of a darker colour, was sold for about 1d. a pound. The chief and favourite food of these creatures is cuttle-fish.



A STORK, WITH ITS YOUNG, NESTING ON A CARRIAGE-WHEEL ON A POLE: A CUSTOM PECULIAR TO HOLLAND.

Storks normally nest on the roofs of houses, on chimneys, and on trees; but in Holland there is an old custom of erecting high wooden poles, on which an old carriage-wheel is placed, as artificial nesting-places for storks. Our photograph shows such a nest in occupation, the old bird guarding its young. There are to-day about seventy-five such pole-nests in Holland occupied by storks, out of some 270 occupied nests of all kinds.



A RICKETY-LOOKING BUT ACTUALLY SERVICEABLE STRUCTURE: BAMBOO SCAFFOLDING IN SHANGHAI.

The Chinaman finds many everyday uses for bamboo, for that wood is extraordinarily strong. It is used for drains and water-pipes, for rain gutters, and for all building purposes. Houses are often built roof first, the roof being hoisted on after.



A SAINT WHO IS OFFERED HAIRS FROM OXEN'S TAILS: THE CHAPEL AND CALVARY OF ST. HERBOT.

This beautiful porch and Calvary belong to the fifteenth-century Chapel of St. Herbot, near Huelgoat, Brittany. The hermit St. Herbot was the patron of cattle, and on his Saint's Day, the Friday before Trinity Sunday, all cattle in the district are allowed to rest. After that, throughout the summer, the owners make pilgrimages to the Chapel, bringing hairs from the tails of their oxen as votive or thank offerings.



A NEW YORK OUTDOOR ART EXHIBITION, NOW HELD HALF-YEARLY BY PERMISSION OF THE AUTHORITIES: ARTISTS AWAITING PURCHASERS.

An interesting recent event in New York was the outdoor exhibition of painting and sculpture, held in Washington Square for a period of eight days. The exhibition is arranged by permission of the municipal authorities, and is held half-yearly, giving a chance for the less known artists of the city to display and sell their work. This autumn there were 360 exhibitors. They drew lots for position before the show, and were allowed to hang their paintings on the railings



ANIMALS' HEADS FROM THE BRUSH OF A SCANDINAVIAN ARTIST IN THE NEW YORK OUTDOOR EXHIBITION: A SHOW HELD IN WASHINGTON SQUARE.

and fences of the square, as well as in certain of the adjacent streets. Many different types of painting were to be seen, some beautifully finished, many clever, and some merely crude. Attractive landscapes, inspired by travel abroad, hung side by side with grotesque futurist paintings. American artists predominated, but Mexicans, Spaniards, Scandinavians, Russians, negroes, and Japanese were also to be seen. The show was first started in 1932, and now other American cities copy it.

THE "HEAD-HUNTERS" LEAVE THEIR JUNGLE:

REMOTE DYAK TRIBES PHOTOGRAPHED ON A UNIQUE OCCASION IN BORNEO.



WHEN DESCENDANTS OF THE HEAD-HUNTERS CAME DOWN FROM THE BORNEO HINTERLAND TO PERFORM BEFORE THE GOVERNOR-GENERAL OF THE DUTCH EAST INDIES: CURIOUSLY CARVED DYAK HOUSE-BOATS.



A DYAK WARRIOR DANCING ON THE OCCASION OF THE VISIT OF THE GOVERNOR-GENERAL: AN ODDLY-DECORATED BRAVE; AND A PERFORMER ON A CURIOUS WIND-INSTRUMENT.



CHIEF OF A TRIBE WHO WERE ONCE HEAD-HUNTERS, AND LIVE IN THE DEPTHS OF THE JUNGLE, RARELY, IF EVER, VISITED BY WHITE MEN: DJOEK MADANG, RAJAH OF THE KENYA DYAKS.



A GROUP OF KENYA DYAK PERFORMERS DRESSED FOR THE DANCE: WARRIORS WITH THEIR SHIELDS PAINTED IN GRIM WISE; AND WOMEN DANCERS WITH CLUSTERS OF SILVER RINGS HANGING FROM THE LOBES OF THEIR EARS.

THE Dyaks are a mysterious folk dwelling in the remote jungles of Central Borneo, far removed from civilisation; and yet they are well known the world over. According to their beliefs, human heads must be in evidence at funerals, weddings, and similar occasions, in order to bring luck. Custom deemed that the severed head should be dried in smoke and decorated with

[Continued below.]



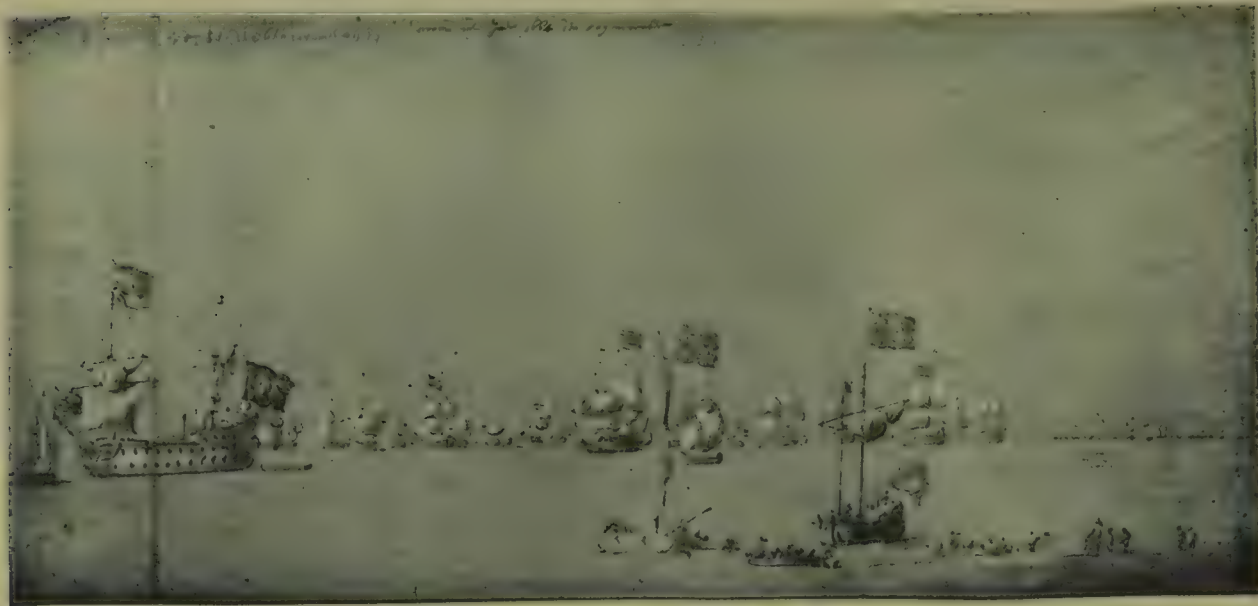
RELICS OF A PRACTICE NOW PROHIBITED BY THE DUTCH COLONIAL GOVERNMENT: DECORATED DEATH'S-HEADS PRESERVED BY DYAKS TO BRING THEM GOOD LUCK AT FUNERALS AND MARRIAGES AND ON OTHER IMPORTANT OCCASIONS.



A DYAK DANCE: WOMEN GOING THROUGH A PERFORMANCE POSSIBLY NEVER SEEN BEFORE BY WHITE MEN; WHILE NATIVE MUSICIANS ACCOMPANY THEM ON STRANGE, PAINTED INSTRUMENTS.

red braids, and then hung from the roof of the dwelling. Now, the Dutch Colonial Government forbids head-hunting, and any culprits caught are severely punished. Thus the practice is destined to become a mere legend handed down from father to son. In order to photograph the Dyaks, it is usually necessary to undertake a costly expedition, since their dwellings cannot be reached by ordinary means of communication, and even then there is no certainty of seeing their weird dances. The occasion on which these photographs were taken was an altogether exceptional one. Six separate Dyak tribes, with their Rajah's and house-boats, came in from the most remote hinterland in order that the Governor-General of the Netherlands East Indies and his staff might have an opportunity of studying the characteristics and customs of this people as they are to-day. Thus was presented an opportunity which it is likely may never occur again, of seeing the different Dyak dances and sham fights in the garden of the residence of the Sultan of Koetel, near Samarinda, in Eastern Borneo.

THE ART WORLD: MATTERS OF INTEREST TO COLLECTORS AND CONNOISSEURS.



W. VAN DE VELDE'S DREAM: A DRAWING OF THE DUTCH FLEET OFF DOVER IN NOVEMBER 1664—AN UNHISTORICAL SCENE DREAMT AND ILLUSTRATED BY W. VAN DE VELDE THE ELDER.

A letter in "The Times" the other day gave a description of what may well be called a Van de Velde curiosity. It contained the passages: "It is difficult to account for the presence of Dutch warships off the English coast, for at this period, though Holland and England were not officially at war, informal hostilities had been proceeding for some time and a friendly visit of the Dutch Fleet was not within the bounds of reason. . . . What, then, is the event which Van de Velde so carefully puts on paper? An explanation may be found in the inscription in the elder Van de Velde's own hand—namely, 'The dream dreamt by me in the night between Saturday and Sunday of the 8 and 9 November, 1664.' . . . W. Van de Velde the Younger has also written in ink at the top of his father's work: 'Dream in the year 1664 the 8th to 9th November.'" We here reproduce the drawing referred to. With regard to the dates, it should be recalled that they are New Style; in Great Britain the Old Style was still in use.



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A VASE OF EIGHTEENTH-CENTURY SPANISH PORCELAIN.

This vase was made at the porcelain factory at Buen Retiro, near Madrid, started by Charles Bourbon, King of Naples, on his succession to the Spanish throne as Charles V. Workmen and materials were transferred there from Naples. The Buen Retiro porcelain was a glassy, soft paste of very beautiful texture, milk-white in colour, with an easily fusible glaze into which the enamel colours used for painting were readily absorbed without losing richness or tone. This example dates from about 1760.



A GIGANTIC STATUE OF CHRIST BEING ERECTED IN THE FRENCH ALPS: CARVING THE FIGURE FROM THE ROCK.

This gigantic statue of Christ, weighing some fifty tons and with a height equivalent to that of a ten-storied house, is being carved by the sculptor G. Serraz at Houches, Haute-Savoie, facing Mont Blanc. The figure has the arm upraised in benediction. It dominates the Arve valley, where special scaffolding and platforms have had to be set up to permit work on the statue.



A PRESENT FROM THE QUEEN TO THE CHILDREN'S GALLERY AT THE BETHNAL GREEN MUSEUM: A MODEL OF A ROOM WITH EXQUISITE CARVED IVORY.

The photographs above and on the right below show gifts which her Majesty has made to the Bethnal Green Museum, where they are on exhibition in the children's gallery. The model room, whose contents are mainly of nineteenth-century Swiss workmanship, contains some exquisite carving in ivory, and delicate Japanese embroideries on the walls. The other gift consists of a doll, in the costume of 1866, in [Continued below on right.



A PANEL OF BRUSSELS TAPESTRY FOR SALE: KING NEBUCHADNEZZAR CONDEMNING THE THREE JUST MEN TO THE FURNACE.

The sale at Christie's on December 6 includes this panel of Brussels tapestry of the late sixteenth or early seventeenth century. The catalogue says: "To the left, the three men—Shadrach, Meshach, Abednego—standing behind the image they refuse to worship; in the centre, the King, surrounded by worshippers of the idol and soldiers, instructs his men to throw them to the furnace, depicted to the right."



A RECENT GIFT FROM THE QUEEN TO THE BETHNAL GREEN MUSEUM: A MINIATURE BAZAAR STALL WITH DOLL ATTENDANT.

charge of a miniature bazaar stall where miscellaneous articles are for sale. The Queen has on several occasions paid visits to the Museum, where the miniature contents of the children's gallery claim her special attention. She has sent a great number of gifts to the Museum, including some magnificent dolls' houses.



A PAGE FOR COLLECTORS.

AN EXHIBITION OF CHINESE PAINTINGS.

By FRANK DAVIS.

NOTES on Chinese painting have appeared on this page from time to time: I have urged art-lovers to make a pilgrimage to that distant gallery of the British Museum in which are to be seen the finest examples in this country; I have talked about the collection belonging to Mr. Del Drago, of New York, when he sent it on loan to Vienna; and I have clamoured—so far without the slightest effect—for the National Gallery to hang just one or two Chinese paintings by the side of the early Italians, so that everyone could judge for themselves of the merits and deficiencies of the Far Eastern tradition. It is now a pleasure to announce an exhibition at Messrs. Spinks which is well arranged and easily comprehensible. Perhaps the latter phrase requires a little qualification, for I doubt if even the most learned Westerner can entirely comprehend the subtlety of the Eastern idiom; still, these things do give us genuine and unaffected pleasure, and in so far as we feel that, we can presumably congratulate ourselves upon having penetrated some distance into the minds of their creators.

It sounds odd, but I am going to suggest that people who do not happen to be familiar with Chinese painting—and indeed many who are—will find that a Chinese play recently published in English will be an illuminating introduction to a show such as this. I know no publication which is at once so charming and which gives so intimate a view of the Chinese attitude of mind. The play is "Lady Precious Stream," by Mr. S. I. Hsiung (Methuen). It is illustrated by some excellent modern drawings, but the greatest of its several virtues is that it reveals the

world, yet based firmly upon it. There is nothing of the breadth, the power, the dynamic energy, the structural rhythms of Western art: it is almost two-dimensional—flat water-colours on silk or (more rarely) on paper. How to describe its general effect?

"A pastoral symphony on muted strings" perhaps gets somewhere near the mark. It expresses a philosophy of quietude. These men are poets, but they sing of no rebellions; when they sin, which is rarely, that is due to over-refinement, never to passion. Some will think them bloodless because they lack the profundity of a Rembrandt; yet they transmute the silent harmonies of nature in a way which touches the heart. *Sunt lacrimæ rerum* in Chinese art, no less than in the rest of the world. Mountains, prunus blossoms, pæonies, cyclamen, become more than mere natural objects set down on silk or paper—they are elevated to the status of ideas in a Platonic heaven, and as such become immune from decay.

They are not easy things to photograph, but perhaps Fig. 1—"Sparrows on a Prunus Branch"—will give some idea of their quality. The gift of this people for making a superb decoration out of next to nothing is a revelation. Perhaps some part of the secret, is to be found in the fact that painting for them was little more than an extended exercise in calligraphy. A literary man's reputation depended partly upon the beauty of the characters he could form with his brush; fine writing was in itself a picture. With this as a basis, it becomes possible to see how the far subtler form of writing which we call painting developed its peculiar characteristics.

With praiseworthy modesty, the catalogue makes no attempt to dogmatise as to period—it is left to the visitor to agree or disagree with the attributions; and those who enjoy this sort of intellectual exercise will have no difficulty in finding paintings about which argument is possible, though I doubt whether one can come to a definite decision. The Chinese were the most conservative of peoples, and it was a highly meritorious action for a painter of, say, the seventeenth century to copy exactly the style of a famous man of five hundred years before. I am told that the expert can tell the difference between the textures of Sung and Ming silk: to which the reply is that there was nothing to prevent the Ming artist from painting on a Sung strip of silk; so that argument does not help very much. No; these things are to be judged because they are first or second rate, and not because one may be a century or so older than the other.

Nevertheless, it is by no means difficult for a newcomer to this delightful means of pictorial expression to see the vast gulf which separates the quite late from the quite early. The charming pair of little dogs (or are they cats?) who are gambolling about in one scroll are saccharine in comparison with the noble dignity of a Sung painting of a pheasant and rosemallows: it is not a question merely of technique, but of a trivial

as compared to a serious attitude of mind. It is also fairly simple—once one has accustomed the eye to these unfamiliar visions—to distinguish between the purely academic, just too rigid and accurate for one's comfort, and the looser, freer paintings



1. AN EXQUISITE CHINESE PAINTING ON PAPER: SPARROWS ON A PRUNUS BRANCH. (26½ IN. BY 16½ IN.)

Reproductions by Courtesy of Messrs. Spink and Son, King Street, S.W.1.



2. A CHINESE PAINTING ON SILK WHICH IS WITTY, IF NOT DOWNRIGHT SATIRICAL: A COMMITTEE OF OLD GENTLEMEN TESTING A BRONZE BELL—THE ATTITUDE OF EACH EXPERT, OR CONNOISSEUR, DEFTLY CHARACTERISED. (11 IN. BY 9 IN.)

essential simplicity of the Chinese character. The Prime Minister is speaking: "To-day is New Year's Day," he says. "I want to celebrate it in some way. It looks as if it is going to snow. I propose that we have a feast here in the garden to enjoy the snow." This is the sort of enchantment that is to be found at this exhibition—an enchantment not quite of this

means of pictorial expression to see the vast gulf which separates the quite late from the quite early. The charming pair of little dogs (or are they cats?) who are gambolling about in one scroll are saccharine in comparison with the noble dignity of a Sung painting of a pheasant and rosemallows: it is not a question merely of technique, but of a trivial

in which the artist has used his own imagination. Lest it may appear from the above that the exhibition deals wholly with flowers and creatures, it is as well to point out that there are several paintings in which man is important. Of these, Fig. 2 is a good and, indeed, a witty example. The learned committee is testing a great bronze bell which hangs from a framework; a fine bronze tripod is next to it, and one member of the committee is leaning forward listening. It is really almost a Dutch genre picture. Certainly not less amusing and quite charming is a Ming composition called "Children Bathing"—"Bath Night" would be a more homely, if less dignified title, for two women are busily engaged in looking after seven children; figures, a screen, etc., are spread over the silk like the fallen petals of a flower.

There is one serious piece of portraiture on a small scale attributed to the Sung Dynasty—an attribution which is borne out by a long inscription. It is a portrait of a famous Prime Minister of the T'ang Dynasty, one Tung Ching, who was, writes the author of the eulogy attached, "an artist as well as a military genius," and whose "personality was genial and his words simple and direct." The picture (if the attribution is correct) was painted for the family and for the benefit of future generations. One is reminded irresistibly of a Holbein drawing.

If the attribution can be definitely authenticated, I imagine a painting of pæonies by Chao Ch'ang, a famous twelfth-century artist, is the most "important" exhibit. It bears the seal of the Sung Emperor Hui-tsung (1101-1126 A.D.), and also a eulogistic poem by no less a personage than the Emperor Kien-lung, written in 1751. The latter was a great connoisseur, and was fond of registering his pleasure in a work of art by writing a poem in its praise and having his words inscribed upon it. There are several pieces of porcelain so inscribed in the Sir Percival David collection, the catalogue of which will be the subject of a brief review in a forthcoming issue.

IMPERIAL ART OF TRANS-JORDAN: TERRA-COTTA LAMPS FROM JERASH.

THE American School of Oriental Research in Jerusalem, in collaboration with Yale University, excavating at Jerash, Trans-Jordan, has recently come upon a very large and interesting hoard of terra-cottas, statuettes and lamps from the time of the Roman Empire. Modern Jerash stands on the site of ancient Gerasa, one of the cities of the Decapolis, that group of flourishing towns (all east of the Jordan, with one exception) which formed, during the

[Continued below.]

improving a road near the southern end of modern Jerash, a village of about 5000 souls, mostly Circassians. By accident the workmen broke through the rock surface into a small cave. A man, sent in to explore, brought out bits of pottery and terra-cotta. Since archæologists of the American Expedition were already on the site, working

[Continued below.]

(RIGHT) A LAMP WITH A HORSE'S HEAD FROM THE JERASH HOARD: A TERRA-COTTA OF IMPERIAL TIMES FROM THE DECAPOLIS. (HALF NATURAL SIZE.)

(LEFT) A TERRA-COTTA LAMP WITH A LION'S HEAD FROM THE POTTER'S WORKSHOP AT JERASH.

early days of the Roman Empire, a loosely knit political unit. The Decapolis is mentioned three times in the New Testament: Matthew iv. 25; Mark v. 20; and Mark vii. 31. Jerash, often called "the Pompeii of the East," is remarkable for the fine ruins of beautiful Roman buildings still standing against the onslaughts of time. Mr. George Horsfield, adviser to the Department of Antiquities of Trans-Jordan, lives on the site. Many visitors have been able to observe, from the remains of these buildings, the magnificence of the external plan of the city; but very little was known about domestic art and the state of culture of private individuals. Now, unexpected light is shed on these questions, and it seems likely that we shall have to allow for a much more intensive Greek or Imperial culture amongst the population than has hitherto been assumed. During October 1933, some labourers were

[Continued above]

A LAMP OF THE SECOND CENTURY A.D. FROM JERASH: ONE OF MANY THAT PROVE THE GREEK RATHER THAN SEMITIC AFFINITIES OF CULTURE IN TRANS-JORDAN AT THE TIME. (THREE-QUARTERS NATURAL SIZE.)

A LAMP WITH A MASK OF DIONYSUS ON THE HANDLE—THE MASK ALSO SHOWN INSET: A COMMON FORM OF LAMP AT JERASH, THOUGH MOST HAVE A HORSE'S HEAD (AS IN THAT SHOWN ABOVE) ON THE OVER-ARCHING HANDLE.

amongst the ruins on the other side of the town, the task of investigating the cave was entrusted to them, and a Government inspector of antiquities came to assist. Excavation disclosed that the cave had been first used in Roman times as a tomb. A flight of steps and a stone door marked this period. Later, the tomb was robbed, and the cave used as an oil press, with a cleverly designed stone trough, and a cement reservoir to catch the oil. Still later, this installation was abandoned, and the cave received its deposit of

[Continued below.]

(LEFT) A TYPE OF SECOND-CENTURY LAMP FROM THE JERASH HOARD, WITH THREE NOZZLES. (HALF NATURAL SIZE.)

(ABOVE) A SEVEN-NOZZLED LAMP: AN IMPERIAL MOTIF—POSSIBLY EVIDENCE OF HADRIAN'S "CLASSICAL REVIVAL."

(LEFT) EXAMPLES OF ELABORATE TYPES OF SECOND-CENTURY TERRA-COTTA LAMPS IN THE HOARD: OBVIOUSLY CLOSE IMITATIONS OF METALLIC ORIGINALS.

lamps and figurines, some of which are reproduced herewith. Nearly a hundred baskets of fragments were collected, and with the permission of the Trans-Jordan Government, obtained through Mr. Horsfield, they were brought to the American School of Oriental Research in Jerusalem for reconstruction and study. The contents of the cave, amounting to some hundreds of terra-cotta figurines and lamps, point to its having been the store-room of a potter's workshop somewhere in the vicinity. Thus many of the lamps and a number of the figurines are from the same mould, and the deposit includes a number of "wasters," or spoiled

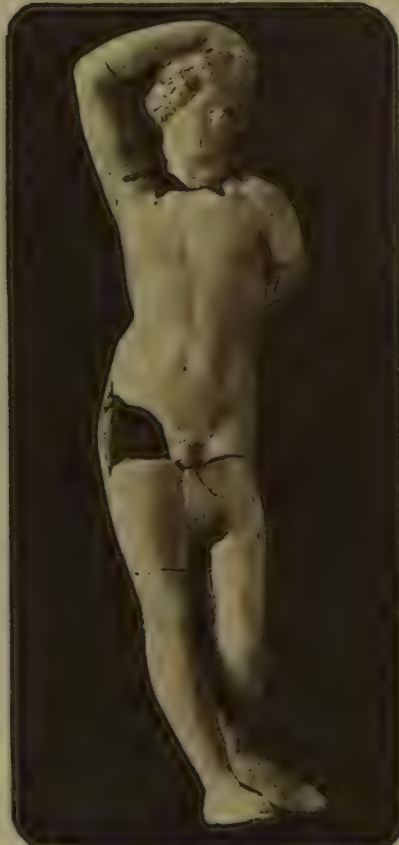
pieces, almost always sure evidence of the near presence of a pottery. In addition, a number of these "wasters" bear the same potter's stamp, IA or AI (it is written both ways). The lamps range in date from the first half of the second century A.D. (about the time of the Emperor Hadrian, who visited Jerash in 130 A.D., as proved by the dedicatory inscription on the triumphal arch, discovered this year by the American Expedition) to a period late in the third century. Many of them are decorated with reproductions of well-known works of Greek art. The terra-cottas also are very largely copies of famous classical

[Continued opposite.]

TERRA-COTTAS FROM A JERASH POTTER'S WORKSHOP: IMPERIAL COPIES OF GREEK WORKS.



APHRODITE UNLOOSING HER SANDAL—A POPULAR HELLENISTIC SUBJECT: A STATUETTE OF FIRST-CLASS QUALITY.



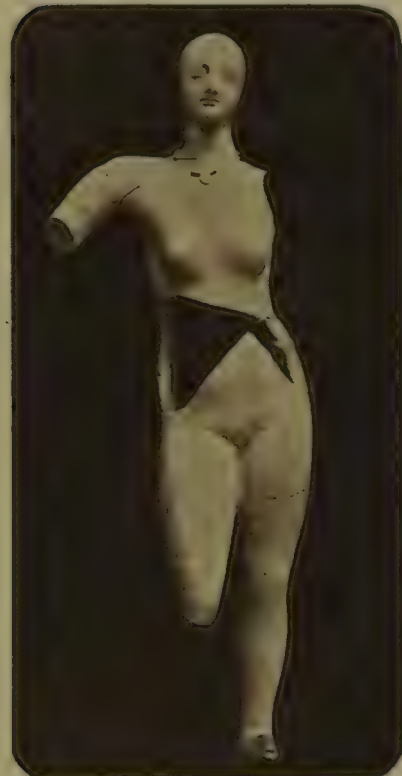
A COPY OF THE RESTING APOLLO OF PRAXITELES (FRONT AND BACK VIEWS): A FIGURINE OF CAPITAL IMPORTANCE FOR OUR KNOWLEDGE OF THIS PRAXITELEAN WORK, WHICH WAS THE SOURCE OF NUMEROUS SIMILAR HELLENISTIC STATUES.



APHRODITE RISING FROM THE SEA: ANOTHER FAVOURITE HELLENISTIC MOTIF COPIED IN TERRA-COTTA AT JERASH.



THE THREE GRACES, WITH A FLYING CUPID AT THE LEFT: A COPY FROM THE WELL-KNOWN GROUP IN NAPLES.



A NUDE FEMALE FIGURE: ONE OF SEVERAL SIMILAR STATUETTES THAT WERE FOUND IN THE POTTER'S HOARD.

(RIGHT) A SLEEPING EROS (ABOVE)—A TYPE KNOWN IN STATUES FROM SYRIA; A HEAD FROM A STATUETTE OF PAN (BELOW, LEFT); AND (RIGHT) PROBABLY A HEAD OF ISIS.



A MINIATURE MASK FROM THE JERASH HOARD, RECALLING THE CLASSICAL GREEK DRAMA: ART PERHAPS RESULTING FROM HADRIAN'S VISIT IN 130 A.D.



A SATYR OR FAUN: A FIGURE OF WHICH SIX COPIES WERE FOUND AT JERASH, ALL FROM THE SAME MOULD.

Greek statues, the taste for which Hadrian so effectively revived, as the contents of his villa at Tivoli and other evidence testifies. Some of the types are repeated several times, another proof of their origin in a workshop nearby. It is noteworthy, as an indication of the taste of the period when these terra-cottas were made, that the great majority are copies of Greek works of the fourth century B.C., or later; few reproductions of the more severe fifth-century works are found in the deposit. Such an exceptional one is the "Delphic Charioteer." The existence of such comparatively fine reproductions in such numbers bears witness to a fairly high level of taste

amongst the public for whom they were intended. This is what one might expect of the Hellenised population of the *Provincia Arabia* in the second and third century A.D. The period covered by this hoard is almost exactly that of the duration of the well-known Imperial school of sculptors from Aphrodisias in Caria, whose works have been found at various places in Rome and Italy. The existence of that school itself is evidence of the widespread character of Hadrian's

"classical revival" in the eastern provinces of the Empire. Now we get the present hoard from Jerash of some hundreds of figurines and lamp reliefs, all in the purest contemporary Imperial (i.e., Greek) style, without a trace of anything peculiarly Semitic or Orientalising. While this was perhaps not unnatural in the larger public monuments of the Hadrianic and Antonine periods at Jerash, it is distinctly noteworthy in such a large number of the smaller objects of private life such as lamps. Especially as it has been rather the tendency to emphasise the basically Semitic character of the population in Imperial times, and to regard it as possessing only a Greek surface culture and upper class. This view may still be in the main true, but we are forced by this find to ask the question: "For whom were these lamps and figurines intended?" Did Hadrian's visit in 130 A.D. leave a lasting influence which spread a taste for classical motifs throughout all the population who had any use for art? This is a question full of interest, especially with third-century Palmyra and Baalbek in mind, and in view of the prospect of further work on this period in Trans-Jordan within the next few years.

BOOKS OF THE DAY.

ALTHOUGH the imperialism of other days is defunct, and some of our cynical juniors despise its old-fashioned ideals, there are still vestiges of the notion that the British Empire should act as a good-humoured and benevolent policeman in a riotous world. Most of our Colonial administrators, I think, are actuated by a sense of the Empire's moral obligation towards dependent races. A notable instance occurs in a book by a distinguished modern "Pro-Consul"—"THE ANGLO-EGYPTIAN SUDAN." By Sir Harold MacMichael (Faber; 15s.). Until his recent appointment as Governor of Tanganyika, the author had been Civil Secretary to the Sudan Government since 1926, and in the Sudan political service for nearly thirty years. He is qualified, therefore, to write with authority on a great administrative work that has brought order out of chaos, and substituted peace and freedom for rapine and slavery, in a vast region equal in extent, as he recalls, to the combined area of the British Isles, France, Belgium, Italy, Norway and Sweden, Denmark, Spain, and Portugal. After tracing briefly the ancient history of Nubia, and the story of the Sudan up to the tragedy of Khartoum and the triumph of Omdurman, Sir Harold devotes the bulk of the book to the subsequent development of the country under British rule, with a detailed account of the administrative methods so successfully pursued.

In reply to the question, "What is the use of the Sudan to Great Britain?" with its "unfair implication" that, "if Great Britain would not suffer materially by losing the Sudan, there is no reason for continuing to occupy it," Sir Harold concludes: "The prior point which must arise is whether Great Britain would be justified morally in leaving it. . . . Great Britain has undertaken a trusteeship for the welfare of the Sudanese. She cannot abandon that trust." In support, he quotes a statesman who could not be accused of an aggressive international outlook. "The case was put thus, by Mr. Ramsay MacDonald, in general terms no doubt intended to apply to the Sudan equally with India and the Colonies: 'We have undertaken the care of people who could not take care of themselves. They were doomed to civil war or systems of government which cut them off from the benefits of civilisation. We have duties regarding them. We must see that weakness on our part, or a too-ready withdrawal from the guardianship we have assumed, does not abandon them so that they relapse into the conditions from which our intervention rescued them.' It is reassuring to remember that the Prime Minister has this conception of 'our high imperial lot.'"

Other examples of the same spirit animating British administrators—notably the work of Sir Arnold Wilson in Mesopotamia—are to be found in "SHIFTING SANDS." By Major N. N. E. Bray. With Foreword by Sir Austen Chamberlain and twenty-five Illustrations (Unicorn Press; 12s. 6d.). The outstanding feature of this book, however, is not its incidental tribute to the men who hold outposts of Empire, but the fact that it upsets existing ideas about Arab participation in the Great War and British reactions thereto. The author condemns both the policy and strategy of Colonel Lawrence, though conceding his "magnificent leadership" in action, and contends that we should have supported Ibn Saud (instead of King Hussein and his sons) as the national leader of the Arabs. This somewhat subversive view is at first a little bewildering, as Sir Austen Chamberlain has evidently felt. While praising the "charm" and "fascination" of Major Bray's book, as a picture of "scenes of the Arab movement," he carefully refrains from pronouncing any opinion on its controversial aspect. "The last book which I read on the Arab campaign," he says, "extolled the strategy of Colonel Lawrence. . . . It is not for me to decide where military doctors disagree."

It is a little difficult to understand why Major Bray waited sixteen years before casting his bombshell. He tells us that, though frequently pressed to write his book by many who took an active part in the Arab movement, he felt that "the time was not ripe to give the public another story—less romantic, less sensational, but more in accord with the true and sober facts." One might have thought that, if he and his friends considered that Britain was "backing the wrong horse," it would have been in the national interest to give their case immediate publicity. However, I shall imitate Sir Austen in avoiding thorny ground with which I am unfamiliar. Polemics apart, this is a book to be read, and read again. No one can fail to admire the great figure of King Ibn Saud, as here portrayed—a strong and magnanimous personality; the "one

Arab in the world capable of unifying Arabia." Significant, too, is the author's warning as to the awakening of Asia ever since Japan's victory over the Russian Colossus. "Does it spell the doom of Britain?" asks Major Bray in conclusion. "Does it herald her decay? No—rather it gives the British people a new, a greater, and a more glorious mission to fulfil. To stand courageously forth as the champion of the new era. . . . To give to those groping towards the light her helping hand. To give them freely of her great store of experience, so that she may in very truth be regarded as the benefactor of mankind."

I come now to two books about a country in which Britain is very closely concerned with the Arab problem—that is, Palestine. One is the work of a well-known descriptive travel-writer—"IN THE STEPS OF THE MASTER." By H. V. Morton. With twenty-four Illustrations (largely from beautiful Photographs by the Author) and two Maps (Rich and Cowan; 7s. 6d.). The other volume

argument." The book shows his skill in personal touches and humours of travel, blended with genuine reverence and the power of evoking Biblical scenes.

The archaeologist's spade has not neglected the Holy Land during the world-wide campaign of excavation during the present century, but I do not see much reference to Palestinian sites in a little book that gives a brief survey of the chief discoveries in all parts of the world during the last twenty years—namely, "PROGRESS OF ARCHAEOLOGY." By Stanley Casson, M.A., F.S.A. With forty-three Illustrations (Bell; 6s.). In other parts of Asia Minor, especially Mesopotamia, Syria, and Persia, the author emphasises the importance of the great finds at Ur and Persepolis, which have been illustrated in our pages as they occurred, as well as those of the Far East in India and China. Nor does he overlook the classical lands of Europe, including Roman Britain. Mr. Casson is evidently not of the "diffusionist" persuasion. "Mesopotamia," he says, "had not begun to be extensively excavated when a theory was propounded that Egypt was the centre from which civilisation had sprung, the birthplace of that organised life which rapidly spread the length and breadth of the Mediterranean. To this theory the excavations at Ur brought a serious check."

British archaeology is playing a worthy part in adding to our knowledge of classical Greece, a land which has for us just now a special appeal. Authorities concerned to uphold British prestige in the world of learning and scholarship, and wealthy private patrons of archaeological enterprise, will find much to stimulate their munificence in "THE ANNUAL OF THE BRITISH SCHOOL AT ATHENS." No. XXXII. Session 1931-32. With numerous Plates and Text Illustrations. Printed for the Subscribers (Macmillan; £3 3s. net.). This volume seems to me even more attractively produced and richer in reading matter than its predecessors, and the results recorded reflect immense credit on the British School. The Perachora discoveries near Corinth will be familiar to our readers from an article relating to them by Mr. H. G. G. Payne, Director of the School, published in this journal. The plates of Greek vases, illustrating another section of the volume, would have been more interesting if their titles had described the designs, with cross-references to the relevant passages in the text.

Architecture in all lands, and throughout the ages, from wigwam and lak-dwelling to cathedral and skyscraper, is described and illustrated in popular style in "ALL THE WAYS OF BUILDING." By L. Lamprey. With 124 Line-Drawings by Hélène Carter (Routledge; 7s. 6d.). Nobody could charge this book with pedantry or obscurity. It is all very simple and clear. For what public it is intended is not stated, but it might be suitable for school purposes as well as for general reading. More erudite is a treatise on a special branch of archaeological study—"NOTES ON THE HISTORY OF ANCIENT ROADS AND THEIR CONSTRUCTION." By R. J. Forbes. With thirty-five Text Illustrations and three Folding Tables (Amsterdam: N. V. Noord-Hollandsche Uitgevers-Mij. Cloth, Fl. 4.90). This is a volume in a series emanating from the University of Amsterdam. The author modestly offers his scholarly work as an outline, which, he hopes, will stimulate

excavators and lead to a full history of ancient road-building. His list of the various types of road reminds me of one, not tabulated here, whereof Mr. Chesterton has sung—

The rolling English drunkard made the rolling English road.

For us to-day, roads are a matter of vital concern, and too often death-traps for the soberest of citizens.

For such reasons, and since this year marks the centenary of that great highway-builder, Thomas Telford, there should be a big demand among engineers, surveyors, and civic officials for "ROAD MAKING AND ADMINISTRATION." By Percy Edwin Spielmann and Ernest John Elford. Illustrated (Edward Arnold; 25s.). Although dealing mainly with the technical side of road-construction, the book touches incidentally on matters affecting public safety. Thus we learn how traffic lights work, and statistics recall that since 1926 over 50,000 people have been killed on the roads and over 1,420,000 injured. More than half of the dead were pedestrians. Shakespeare, as usual, provides an appropriate comment—

I do not without danger walk these streets.

This remark of Antonio's in "Twelfth Night," as the authors observe, has a new meaning to-day.—C. E. B.



A HITHERTO UNRECORDED WORK BY ALBRECHT DÜRER RECENTLY IDENTIFIED: "LOT AND HIS DAUGHTERS ESCAPING FROM SODOM"—THE BACK OF THE SAME PANEL OF WHICH THE FRONT SIDE—A "MADONNA AND CHILD"—IS SHOWN OPPOSITE.

As noted on the opposite page, the "Madonna and Child" (there reproduced) on the front of this panel, of which the above picture forms the back, was once ascribed to Giovanni Bellini, but since cleaning has been definitely accepted as a hitherto unknown work by Albrecht Dürer, the great German master. The picture of Lot's escape from Sodom, on the back of the panel, is much less carefully finished than the "Madonna," and belongs to a slightly earlier period of Dürer's art.

is an official publication of an exhaustively informative character—"THE HANDBOOK OF PALESTINE AND TRANS-JORDAN." Edited by Sir Harry Luke, Sometime Chief Secretary to the Government of Palestine, and Edward Keith-Roach, District Commissioner. With Introduction by Lieut.-General Sir Arthur Wauchoppe, High Commissioner for Palestine and Trans-Jordan, and Sir Herbert Samuel, Sometime High Commissioner for Palestine. With Coloured Frontispiece (Jacob's Well at Nablus, from a Painting by Mrs. P. A. F. Stephenson). Third Edition (Macmillan; 16s.).

These two books stand at the opposite poles of topographical literature—the one vivid and personal; the other severely practical—but both are excellent of their kind. Along with a reliable guide-book, they would form an ideal trilogy for the visitor to Palestine. In Mr. Morton's book, there is an interesting sidelight on the difficulties that may confront a British administrator in the East. "Justice!" an Arab is reported to have said. "In the old days of the Turk we paid money to the judge and knew the result beforehand, but now we pay much more money to the solicitor and know nothing till the case is over. And you call that Justice!" In describing the Holy Land, Mr. Morton has ably risen "to the height of this great

A GREAT ART DISCOVERY: AN UNKNOWN AND UNRECORDED DÜRER.



A "MADONNA AND CHILD" IDENTIFIED AS THE WORK OF ALBRECHT DÜRER; FORMERLY ASCRIBED TO GIOVANNI BELLINI: THE FRONT OF A PANEL OF WHICH THE BACK IS REPRODUCED ON THE OPPOSITE PAGE.

We are able to announce the acquisition for the collection at Schloss Rohancz, Hungary, of this newly discovered picture by the great German painter, Albrecht Dürer. It once belonged to the late Colonel A'Court Repington, well known during the war years as Military Correspondent of "The Times," and the author of a diary which took its place as a document which will be consulted by every social historian of the future. Two years ago this painting appeared on the London market, and was ascribed to Giovanni Bellini. Cleaning made quite certain what was already suspected—that this was no Venetian picture, but a hitherto unknown

and unrecorded work by Dürer, providing yet further evidence of his admiration for Bellini, of whom he wrote in 1506: "He is very old and is still the best in painting." Dürer went to Venice twice, first in 1495 and then again eleven years later. The Madonna in this picture shows him experimenting in his own particular idiom with a purely Bellini-esque subject, and is dated by Dr. Friedländer about the year 1500. The much less carefully finished scene on the back of the panel belongs to a slightly earlier period; obviously the artist thought little of it, and used the other side of the panel for something of which he could be proud.

THE PLAYHOUSES.

"HAMLET," AT THE NEW.

MR. JOHN GIELGUD'S is the finest Hamlet of this generation. Indeed, it is doubtful if his performance as the Prince of Denmark has ever been surpassed. He has youth on his side, being a bare thirty years of age. He looks even younger, which satisfies those who think Shakespeare created the character as a youth still in his 'teens. He has a fine voice which he uses to express his thoughts, rather than conceal them. A noble bearing enables him to look, as that vile phrase has it, every inch a king. He can suggest alike the poet, the philosopher, and the man of action at one and the same time. He does not allow the poetry to run away with his intelligence; every line seems to spring, new minted, from his brain. Now and then, indeed, he carried this to the extent of allowing his voice to become inaudible, as if he were musing aloud rather than speaking to an audience. This, however, is the only fault that can be found with a performance that seems destined to make theatrical history. His work as producer is quite as remarkable. That terrible thing, the Shakespearean voice, is not heard in this production. All the actors contrive to give

the clarity of prose to their lines, while retaining the sublimity of the poetry. Among the many fine performances, that of Mr. George Howe stands out. In its smaller way his Petronius equals that of Hamlet: a dried-up pippin of a man, he manages to blend the futilities of the later scenes

"YOUNG MR. DISRAELI," AT THE KINGSWAY.

Miss Elswyth Thane's play opens very slowly. Much of the first scene is taken up by the reading of some adverse press notices of "Vivian Grey"; while most of the remainder of the act deals with the death of his friend, and sister's fiancé, Meredith. As Meredith has never been seen by the audience, they can hardly be expected to be deeply grieved at the news of his demise. The play, indeed, only comes to life with the entry of Mrs. Wyndham Lewis, the woman whom, despite the disparity of their ages, Disraeli loved to the end of her life. Miss Sophie Stewart played this rôle remarkably well, even though she allowed art to conceal nature by looking no more than thirty, where Mary Ann Lewis was fifty-six at the time of her marriage to Disraeli—who himself was no more than thirty-five! A perfectly drawn and finely acted character, this. Mrs. Lewis was feminine in the most delightfully Victorian sense of the word. There was a feeling of comfort and tranquillity in her home; one scented that completely stocked larder so necessary for a Parliamentarian in the habit of bringing home fellow Members after a late night sitting. While she herself had the delicious air of a woman who refrains from saying quite as much as she thinks, yet listening graciously to men who say rather more than they know. The play retains a quiet tone to the end.



LIEUT.-COMMANDER BENSTEAD (LEFT) IN A "VINTAGE" GROUP: THE AUTHOR OF A NEW BOOK ON ALCOHOLIC BEVERAGES.

Lieut.-Commander C. R. Benstead, M.C., R.N., author of the well-known war book "Retreat," is seen here with Mr. Tom Clarke (centre), the journalist and author, and Mr. Arthur Mailey (right), the Australian bowler, among the vigneronnes in the Champagne country during the vintage. Lieut.-Commander Benstead's lively book, "Hic, Haec, Hock!" has just been published by Frederick Muller.

with the earlier man-of-the-world advice to his son. Mention should be made of the *décor* designed by "Motley." It has beauty, imagination, and simplicity. Photographs are given elsewhere.

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Of Interest to Women.

WINTER SPORTS



THE annual exodus of winter sports enthusiasts to various parts of Europe is rapidly approaching. Bobbing—that is, a toboggan steered by a wheel, and carrying two or more as crew—is very popular, and is now generally practised on constructed runs with ice corners. The Swiss toboggan or luge still holds its own for tailing parties of a dozen or more. They hitch their luges behind a sleigh and are rattled along the roads up to a mountain restaurant. To Burberrys in the Haymarket must be given the credit of the skating outfits pictured. The skirts are gored and are carried out in a woollen fabric that has been proofed by this firm's special process. The jacket on the right fits the figure closely and is lightened with ball or page-boy chromium buttons. A white corded hand-knitted jumper is seen with the skirt on the left. As will be noticed, the sleeves are of the raglan persuasion. Sometimes Vivella tailored shirts are worn. They are available in checks, broken checks, and plaid designs in the gayest of colours. There are scarves to match. Again, hand-knitted bandeaux take the place of caps, and there is an infinite variety of hand-knitted gauntlet gloves. The choice of skating-boots is important. The soles should be of leather and the heels secured with screws. Cheap skating-boots are false economy.



THRILLING films and ski-ing talks by G. D. Greenland are daily features in the salons of Harrods, Knightsbridge. Otto Furrer, the world's eminent ski-er, will also be there. The former is prepared to discuss all winter-sports problems. In the catalogue devoted to this subject, sent gratis and post free, are practical hints that will appeal to the amateur as well as to those who for many, many years have visited these resorts. The ski-ing suits seen in the centre of this page have been designed and carried out by this firm. Double-breasted Grenfell cloth wind-jackets with elastic at sides are ultra-smart. There are many variations on this theme. In some, lightning fasteners are present. Trousers and plus-fours are formidable rivals, both for men and women. The Austrian fashion of blue plus-fours worn with white stockings is regarded with greater favour by men than women. Mr. Greenland is most emphatic that it is preferable to wear several light garments than one or two heavy. He adds that, as an aid to comfort, there are two inexpensive and thoroughly useful accessories that no skier should be without—the bandeau and the scarf. Of paramount importance, too, are boots. Those sponsored by Harrods may be new in design to some, but the modern sportsman or woman will have nothing but praise regarding their many very practical advantages.

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WHERE TO GO FOR WINTER SPORTS.

By EDWARD E. LONG, C.B.E., F.R.G.S.

THE FAR-FAMED RESORTS OF SWITZERLAND.

SO far as visitors from this country are concerned, the approaching winter-sports season is likely to be a success, for the lifting of trade depression has made funds available for winter holidays which were largely lacking a year ago; and the efforts that have been made in the countries where winter sports are held to reduce the price-level to a figure that is attractive to visitors on the sterling standard, is sure to induce many people to endeavour to get away for a fortnight or so this winter, from our dull and inclement weather to the ski-fields and the skating-rinks among the snow-covered mountains, where the air is crisp, dry, and bracing, the sky blue, sunshine abundant, and the wind an absentee.

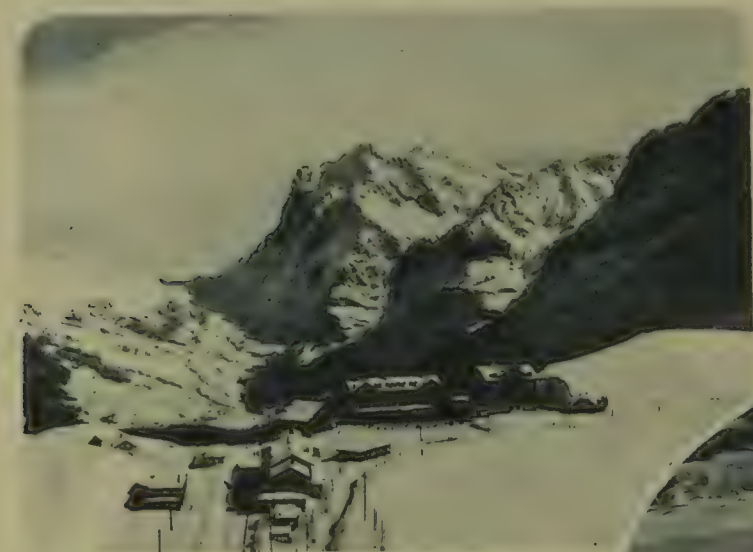
Switzerland, with a 30 per cent. reduction on all return and circular railway tickets purchased in this country, special trains with a considerable reduction

The resorts of the Engadine and the Grisons, in the east, are the most distant, but the approach to them, by the Rhaetian Railway, is through scenery so magnificent that one never grudges the extra time taken. St. Moritz, the Queen of the Engadine, has a wonderful winter beauty, and the life of the place is really amazing: it is as though one had taken sections of the most fashionable quarters of several European capitals, mixed them together, and placed them amongst the Alpine snows! And in striking contrast with the palatial hotels known as the Big Five, world-famed, the

gay restaurants, and the fine shops, are old-world Engadiner houses of the chalet type, whilst Swiss peasants mingle with wearers of the latest Parisian modes! Perhaps nowhere else will you see such extraordinary winter-sports "creations" in feminine garb as in St. Moritz, and yet it is by no means a resort only for gay night-life and the display of winter-sport fashions. It has facilities for winter sports which are surpassed by no

the smaller Engadine resorts, with Samaden, a similar centre, not far off; and from there a line runs to Pontresina, beautifully situated at the foot of the pass which leads to the famous Bernina snow-fields, and in the midst of glorious scenery, which includes the Morteratsch Glacier and the Rosegg Valley, where chamois run wild. Zuoz is a little resort, with some of the finest ski-ing in the Engadine, and a good place for a quiet and inexpensive holiday.

Outstanding among the winter-sports centres of the Grisons is Arosa, in a sheltered and very sunny situation at the head of the Plessur Valley, and reached in an hour and a quarter from Chur, on the main line. It has splendid hotels, and its social life follows closely that of St. Moritz, for there is always a good deal to see and to do, by day and by night, but it is also a fine sports centre, which has gained for it a great popularity with British visitors. Two good rinks give plenty of space for ice-hockey, skating, and curling, and here frequently during the season there are gymkhanas and ice-carnivals; there is a good two-mile bobsleigh course, with banked-up ice curves, also a luge run; and as for the snow-fields, these are some of Switzerland's finest. Apart from ski-ing, there is much scope for ski-jöring; and then Arosa has a great reputation for ski tours, which include



SCHEIDEGG, THE HIGH ALTITUDE WINTER-SPORTS RESORT IN THE BERNESE OBERLAND, THE STARTING-POINT FOR THE SKI-RUNS DOWN TO GRINDELWALD AND WENGEN; WITH THE WETTERHORN SEEN ON THE LEFT, AND THE SCHRECKHORN.

Photograph by H. Steiner, Zurich-Scala.

off ordinary return fares, and hotel prices lowered to a level not far off those of the days when we were on gold, whilst the hotels have also adopted an exchange standard of 16 francs to the pound, should witness a large increase in the number of her winter-sports guests. To give her winter-sports resorts a greater drawing-power, a system of ski instruction for visitors has been organised at all the well-known resorts, where expert instructors, licensed by the Swiss Ski Association, will give tuition which will cover every branch of ski technique; and it will be standardised, so that pupils will be able to go from one resort to another without losing instructional ground. The classes will be open to everyone, and special consideration will be given to beginners and those who are suffering from any physical handicap.

There are a great many winter-sports resorts in Switzerland from which to make a choice, and the first step towards doing so is to choose your district.



AROSA: A SLEIGHING PARTY, SKI JÖRERS, AND HORSEMEN AMID THE SNOWS.

Photograph by Kurocullung, Arosa.

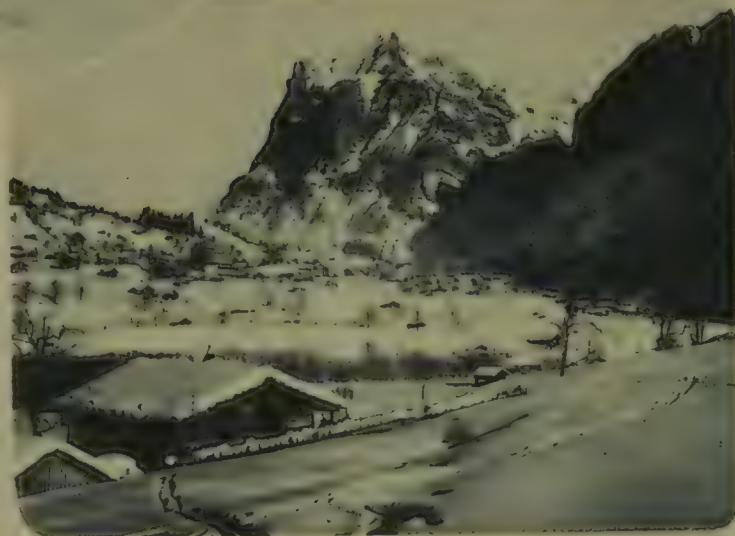
other winter-sports centres—a magnificent ice stadium, where many international skating events are staged and ice-hockey contests decided; its famous Cresta Run, without a rival; a bobsleigh run of outstanding reputation; a fine ski-jump; and excellent ski-ing up at Corviglia, with a funicular to enable you to make the ascent in comfort; whilst it is a good centre for ski tours. Then there are the attractions of its beautiful frozen lake—horse-racing and ski-jöring, with meetings for which entries are received from all parts of Europe. St. Moritz is to witness the International University Championship meetings in skiing, skating, ice-hockey, and bobsleighing, from Feb. 4 to 10; and, on Feb. 14 and 15, the World Bobsleigh Championship meeting, which should help to make the season a success.

Near St. Moritz are Sils Maria and Maloja, and at the foot of the Cresta Run lies Celerina, one of



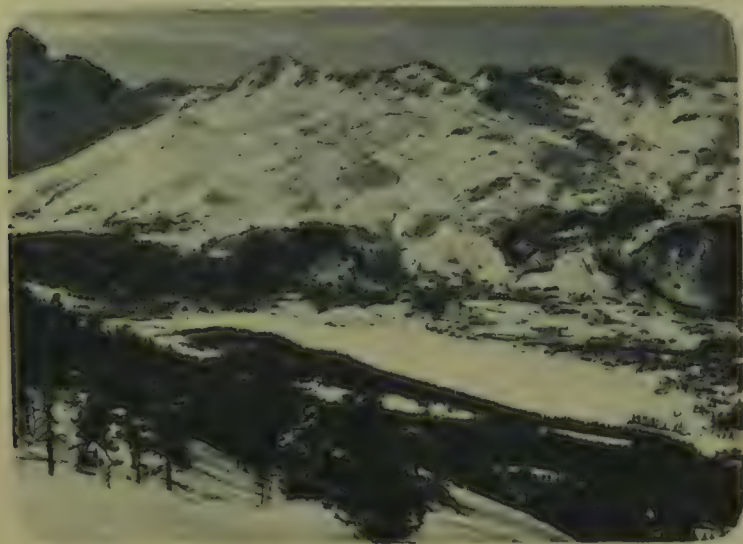
WENGEN: A CHARMING VIEW OF THIS FAMOUS WINTER-SPORTS CENTRE IN THE BERNESE OBERLAND, SHOWING THE SKI-FIELDS, AND, IN THE DISTANCE, THE JUNGFRAU RANGE.

Photograph by Gabi, Wengen.



A CELEBRATED SWISS WINTER-SPORTS CENTRE: A GENERAL VIEW OF GRINDELWALD, SHOWING THE HOTELS AND THE FINE SKI-FIELDS, AND THE WETTERHORN TOWERING IN THE BACKGROUND.

Photograph by Wehrli A.G. Kilchberg-Zurich.



ST. MORITZ IN WINTER: A VIEW SHOWING THE VERY FINE SNOW-FIELDS OF THE CORVIGLIA ABOVE, AND THE GREAT FROZEN LAKE AT THE FOOT.

Photograph by Albert Steiner.

runs to the Weisshorn and Rothorn, and to the Hornligrat. Davos, oldest of the Swiss winter-sports centres, and with the oldest English ski-club, has splendid facilities for skating, and enjoys, with Klosters, the grand Parsenn ski-fields; whilst the smaller Grisons resort of Lenzerheide has well-deserved ski fame.

Wengen is easily the most popular of the winter-sports centres in the Bernese Oberland. Romantically perched on a plateau overlooking the lovely Lauterbrunnen Valley, and with a magnificent view of the great Jungfrau range, it is a resort with an all-round reputation, for its many rinks are noted for their skating and curling—the Palace Rink, the headquarters of the Wengen Skating Club, is one of the most

[Continued overleaf.]

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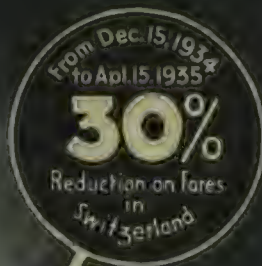
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(Continued.)

beautifully situated in Switzerland—it has a five-mile luge run, down from Wengern Alp, which gives toboggan enthusiasts all the thrills they wish for; a fine ski-jump; and its facilities for skiing are some of the best imaginable. They embrace excellent



WINTER SPORTS IN SWITZERLAND—WHERE THE HOTELS HAVE ADOPTED AN EXCHANGE STANDARD OF SIXTEEN FRANCS TO THE POUND: SKI-ERS LINED UP ON THE SLOPES ABOVE MÜRREN, READY FOR AN EXHILARATING DASH BACK TO THEIR HOTEL; WITH THE EIGER (LEFT) AND THE MÖNCH SEEN IN THE BACKGROUND.—[Photograph by Kurverein Mürren.]

nursery slopes in the heart of Wengen, good short runs in the immediate neighbourhood, and a variety of long tours which give miles of downhill running, since trains of the Jungfrau Railway, specially fitted for ski-carrying, take ski-ers and their equipment up to Scheidegg, nearly 7000 ft. above sea-level, from which there are glorious runs down to Wengen, by varying routes, which include greatly differing types of track, and to Grindelwald. By going still higher on the Jungfrau Railway, to the Jungfrauoch, nearly 12,000 ft. up, you can make a wonderful trip down the Aletsch Glacier to the Concordia Hut, and on from there to the Oberaarjoch and the Grimsel, or to the Lötschenlucke and the Lötschental, returning to Wengen by train.

All the sports are exceedingly well organised by the Kurverein, skiing especially so, under the auspices of the Downhill Only Club, with sections for experts and beginners, which enables those who join it to realise all the joys of skiing! The hotels of Wengen are legion, priced to suit all pockets, and

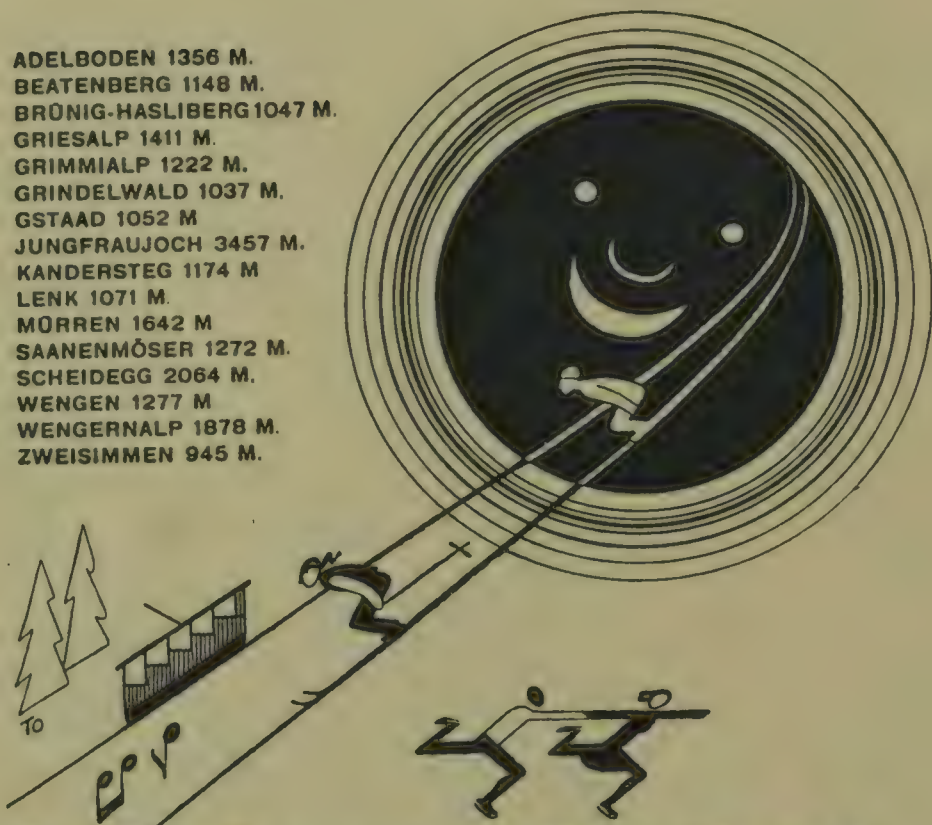
you are as sure there of gaiety by night as you are of good sport by day. Wengen is to be the scene of the British Ski Club Championship meeting on Feb. 26, and this should prove a great draw.

Scheidegg is synonymous with skiing of the best type, for the snow is always good at that altitude, and there are the Eigergletscher and the Lauberhorn near at hand, with fine runs to the Tschuggen and the Männlichen. There are only the hotels there, first-



A WELL-KNOWN WINTER-SPORTS RESORT IN THE BERNESE OBERLAND: THE SKI-ING SCHOOL AT GSTAAD.—[Photograph by Max Kettel]

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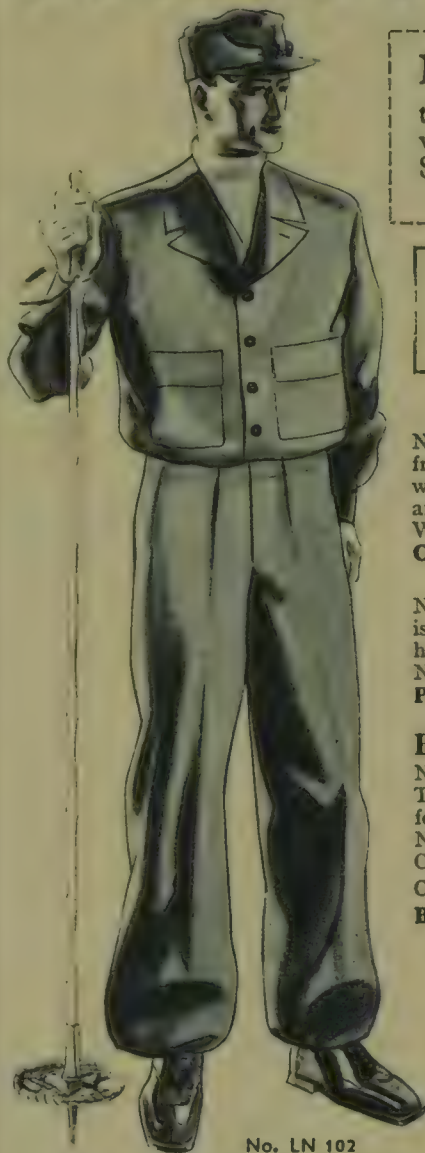
Detailed booklet "BERNESE OBERLAND" obtainable at every travel agency. Post free on request from the Bernese Oberland Publicity Office, Interlaken, and the Swiss Federal Railways, 11 B., Regent Street, London, S.W.1.

class, and with a small rink; but they are generally filled with good sportsmen, and sport comes easily first at Scheidegg. Grindelwald always holds its own in winter sports, for who has not heard of its famous ice—and ice experts? And then it has the Bear! It claims to possess the finest ski-jump in the Oberland, on the slopes of the Mettenberg, its famous ski-ing slopes; and certainly it has the longest constructed bobsleigh run in Switzerland. Mürren, just across the Lauterbrunnen Valley from Wengen, with its own mountain railway, and an "atmosphere" peculiarly attractive to public school boys, has a ski school with a reputation second to none, and very fine ski-fields; and amongst its special features this season will be the Public Schools' Downhill Race, the F.I.S. International Ski Races, and the Arlberg-Kandahar Ski Race. Mürren is also a skating and curling "stronghold," with a skating club—the Penguin, which is famous—and it will be the scene of an International Curling Bonspiel from Feb. 2 to 9.

Adelboden is delightfully picturesque, and has a fine open position, opposite the Wildstrubel. Its ski-runs—to the Bonderspitz and the Hannenmoos—are proverbial in ski-ing circles. Kandersteg, not far away, strikes a note of its own, with its sociability—one knows everyone in Kandersteg in the first few hours' stay there—and the Thos. Cook Challenge Shield Curling competition—held this year from Jan. 28 to Feb. 2—always ensures full hotels, and an exceptional amount of gaiety and good sport. Gstaad has a great following of British ski-ers; whilst it has the advantage of being on the Montreux - Oberland Railway, which affords opportunities for tours from Zweisimmen and Saanenmöser; and Lenk has great assets in its skating and its sunshine.

There are many other Swiss winter-sports resorts where one can spend a very enjoyable holiday—Engelberg, Rigi - Kaltbad, and Andermatt, in Central Switzerland, the former with fine ski-ing at Trübsee; and the latter giving access to the splendid ski-fields of the Gotthard; Gurnigel, reached in an hour's run by motor-car from Berne; Zermatt, now opened up for a variety of ski expeditions by the Zermatt-Gornergrat Railway; Villars, and its ski-ing slopes of the Chamossaire; Morgins, sometimes termed a "snow-pocket"; pretty little Les Avants; and, across the valley from it, Caux, with its commanding hotel and funicular up to the ski-fields of Jaman. Montreux, too, is quite charming in the winter. You can run up by funicular to Caux and its snow-fields.

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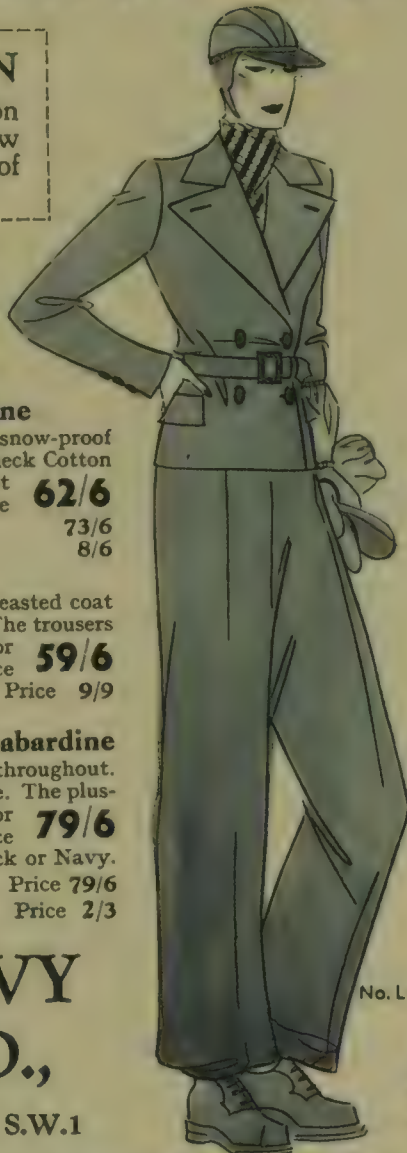
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Alpensonne	-	40	" "	Altein	-	-	150	" "
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WINTER SPORTS IN THE JURA AND THE FRENCH ALPS.

A REGION which is becoming better known and more visited by winter-sports enthusiasts from this country is that of the Jura and the Alps, in eastern and south-eastern France. During recent years a great deal has been done by the P.L.M. Railway Company to give every winter-sports centre of importance in this region a good train service or a train and road service combined, together with the best hotel accommodation, and the result is that a winter-sports region in France is now available in which the resorts are reached in comfort by fast

guides in Chamonix who conduct one- and two-day trips to various cols in the Mont Blanc region at altitudes ranging from 5200 to 8200 ft.

The social life of Chamonix is one that is unique among winter-sports resorts, for the place is so large, with room for upwards of seven thousand visitors in its thirty up-to-date hotels, that it forms a sort of winter-sports metropolis, where all sorts and conditions of people, of many races, mingle and enjoy themselves, and snobbishness, that bane of sociability, is absent. For a thoroughly jolly winter-sports holiday, with much to see and much to do—casino, clubs, cabaret, and dancing—Chamonix cannot be beaten.

Mont Revard is a delightful little resort, reached by funicular railway from Aix-les-Bains. It is situated on

a wide plateau with a magnificent view of the Alps, comprising Mont Blanc, the Dauphiné Mountains, the Rhone Valley, and Grande Chartreuse, and with a height of over 5000 ft., much open country without rocks, water-courses, or hedges, and with only here and there a pine tree to serve as a landmark. Mont Revard is ideal for ski-ing, with many opportunities for excursions. It has an exceptional amount of sunshine, and its other sporting facilities include bobsleigh and luge runs, ski jumps, and a large skating-rink; whilst a fine P.L.M. hotel, with a chalet-restaurant attached, provides very comfortable accommodation for visitors.

A quiet, restful winter-sports resort is Combloux, which lies, fronting Mont

Blanc, between Sallanches and Megève, on the Route des Alpes et Du Jura, and is reached from the Sallanches-Combloux station by a regular motor-car service. Here,

regular autocar service with Annecy, is Montmin, which lies in the Col de la Forclaz, at the foot of the Tournette, and has charming scenery and facilities for winter sports, including ski-slopes, a ski-jump, a luge-run, and a skating-rink.

Another winter-sports district is that of the Dauphiné, based on Grenoble, which is a very convenient centre for reaching several resorts. Saint-Pierre-de-Chartreuse, in the heart of the famous hills of that name, and quite close to the famous monastery of Chartreuse, is a sheltered spot with great natural beauty, its giant firs presenting a fascinating sight clothed with glistening frost-crystals. It has bobsleigh and luge runs and a skating-rink, and there is good ski-ing in the region of the Col de Porte, which touches

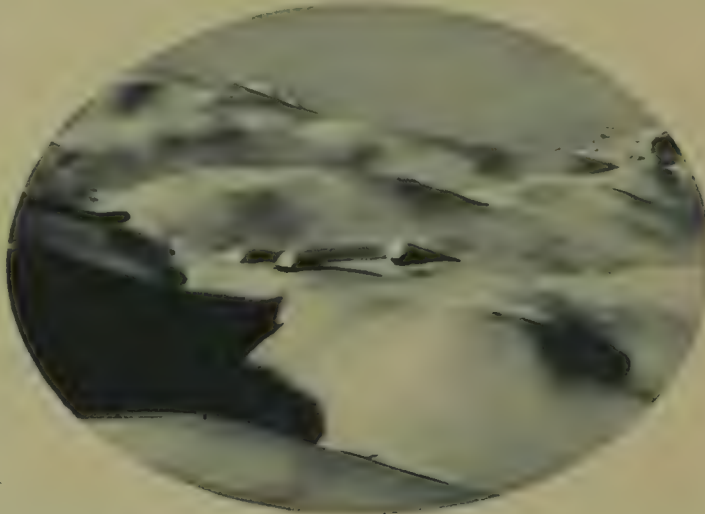


"LYING BETWEEN THE CALM, DOME-LIKE HEIGHTS OF MONT BLANC AND THE JAGGED CHAIN OF THE ARAVIS": SOME OF THE FINE SKI-FIELDS AVAILABLE AT MEGÈVE, ON THE PLATEAU DE ROCHEBRUNE.

Photograph: Collection P.L.M.

and luxuriously appointed trains and cars of the Route d'Hiver des Alpes. Splendid P.L.M. hotels provide up-to-date accommodation at reasonable prices, and the sports facilities are good and thoroughly well organised.

Oldest and chief among the French winter-sports centres is Chamonix. As long ago as the season of 1907-8 it was the scene of an international ski contest, and two years later the Comité des Sports d'Hiver was formed and the first great "Week of Winter Sports" was held, and then Chamonix forged ahead as a winter-sports resort of the first importance, until, in 1924, it was chosen as the centre for the Olympic Games. Its situation is one of great beauty, between the towering chain of the Mont Blanc group in the south-east, and the rugged Brévent and Aiguilles in the north-west. It is reached after a comfortable night's journey in a *train de luxe* from Paris, followed by a short and interesting ascent from Le Fayet to St. Gervais, and it is admirably organised for winter sport of all kinds. It has a skating-rink which is the largest in the world and which has a double racecourse 500 metres in circumference (on which the Olympic records for fast skating were made); with plots reserved for ice-hockey and for figure-skating, four curling-rinks and other space for ice exercises, and a splendid Pavillon des Sports, fitted with all conveniences for skaters and curlers, tea-rooms and a refreshment-bar, and with a good orchestra; and round the whole rink a track runs which is used for ski-jöring. Then there is the great Mont Blanc bobsleigh run, 2600 metres long, equipped with stands for spectators, and telephone; and there are three main luge runs, whilst sleighs are transported from the run finishes to the top by a very modern teleferic apparatus. As for ski-ing, good snow-fields of varying height lie all about Chamonix. You can go to Les Praz, Argentière,



OPENED UP BY THE AERIAL CABLE-WAY TO BRÉVENT: THE FINE SKI-FIELDS ABOVE CHAMONIX.

Photograph by G. Tairraz, Chamonix.

at the Grand Hotel P.L.M. du Mont Blanc, you can stay in comfort and see the beauty of the Alps in winter—the Mont Blanc range, the Dome, the Col de Miage, and the Aiguille de Bionnays, in all their glory; and it is

quite easy, if you desire, to indulge in whatever winter sports you choose, near at hand. Megève, not far off, is one of the most up-to-date and well organised of all the winter-sports resorts of what one may term the P.L.M. region. Lying in a sunny open situation between the calm, dome-like heights of Mont Blanc and the jagged chain of the Aravis, it has that dry, bracing climate the sportsman demands, and its long, broad valley offers a wonderful variety of ski-runs; whilst skating, tobogganing, and bobsleighing are available. Modern hotels of various grades are in striking contrast with the old-fashioned and picturesque houses of the village, with its priory church and chime of ten bells

playing quaint old tunes, and where the women still wear with rustic grace the round bonnets and many-coloured fichus characteristic of Upper Savoy. A pleasant little resort and one easy of access, since it is connected by

4600 ft. There are few such charming sleigh drives as that up to the Col de Porte from St.-Pierre-de-Chartreuse, and thence through Le Sappey to Grenoble.

Villard-de-Lans, twenty miles south-west of Grenoble, with which it is connected by electric tramway and auto-car service, is a thriving winter-sports resort with good hotels. It has plenty of sun, and the quality of its ski-fields may be gauged from the fact that the place was chosen for the International Ski Meeting in 1931. There are some long runs and climbs, the latter including the Col Vert and the Pic Saint Michel, fine excursions by sleigh to the Gorges of the Bourne, and two bobsleigh runs, one nearly two miles long, several luge runs, and a skating-rink provide plenty of excitement for visitors.

Briançon, which has one of the best spring-boards for ski-jumping in the world, and which trained the Olympic champions of 1924, is making a name for itself as a winter-sports resort. It has an altitude of 4346 ft., and on the slopes of Mont Genève and the higher Goudrans there are excellent ski-fields; whilst a bobsleigh run 2000 metres long, and a skating-rink of 3000 square metres, afford good additional sport. Apart from an excellent P.L.M. hotel, Briançon has some good old hostels. It is a fine centre for sleigh drives, and it can be reached direct by rail.

And then there are Morez and the Plateau des Rousses, in the Jura, not far from Geneva, and further north, Pontarlier, where the Fifteenth International Ski Contest was held in 1926; whilst down south among the Maritime Alps, and easily reached from Nice, there are Peira-Cava, 4920 ft. high, and Plateau de Beuil, equally lofty, where the mountain scenery is exceptionally fine; and there is



ONE OF THE MANY EXCELLENT SKI-FIELDS IN THE NEIGHBOURHOOD OF THAT POPULAR WINTER-SPORTS RESORT, CHAMONIX: SKI-ERS GETTING READY FOR A RUN AT PLANPAZ.

Photograph: Collection P.L.M.



A POPULAR RENDEZVOUS FOR SKI-ERS IN UPPER SAVOY: AT THE COL DE VOZA, WHICH IS NOT FAR FROM CHAMONIX.

Photograph: Collection P.L.M.

Montroc, or Les Bossons, a railway takes you from Le Fayet to the high ski-fields of Col de Voza and Bionnays, and the aerial cable-way to Brévent opens up very fine ski-ing grounds there; whilst there are any number of skilled



THE AERIAL CABLE-WAY FROM CHAMONIX TO BRÉVENT: CHAMONIX ON THE SNOW-COVERED PLAIN BELOW.

Photograph: Collection P.L.M.

plenty of good ski-ing. From Peira-Cava the slopes of Turini, 5282 ft., can be reached, and those of the Authion, higher still; whilst the heights above Beuil range up to 9000 ft.



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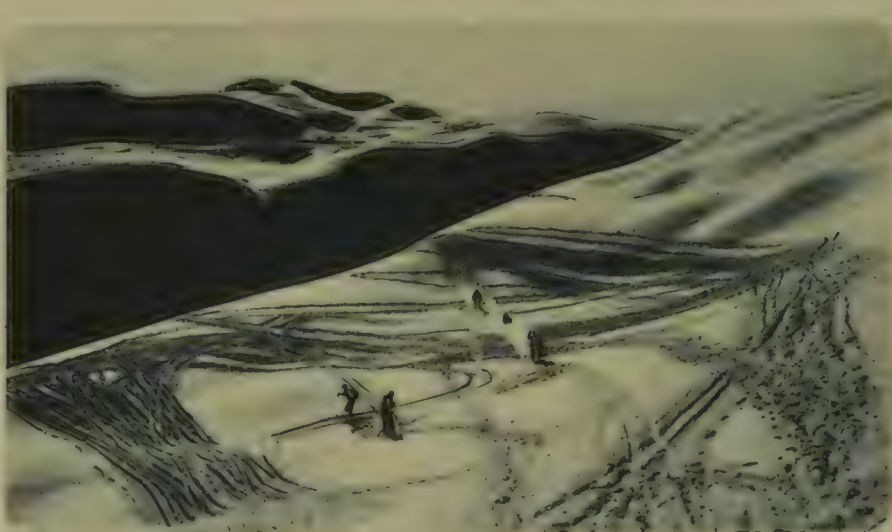


THE AUSTRIAN ARLBERG—A GREAT SKI-ING GROUND.

AUSTRIA is a country with a great reputation for winter sports, and, with thirty per cent. off the railway fare from the frontier, and hotel prices reduced to the lowest extent possible, it should attract many winter-sports visitors from this country this season, especially as several special tours are announced. Austria is very largely Alpine, and there are few districts where you cannot obtain extremely good winter sport. Innsbruck, that picturesque old Tyrol capital, is a fine centre; Kitzbühel is another, and one well favoured by British visitors; and in Carinthia, the Salzkammergut, Styria, the Zell am See district, the Gastein Valley, and the Emms Valley, there are splendid facilities for winter sports and many excellent centres. But the winter-sports district which is most popular with visitors from this country, and which is reached sooner than any other, is that of the Arlberg. It is a high Alpine pass on the direct railway line from Basle to Vienna, where the finest of ski-ing grounds stretch for many miles, and vary in character from easy slopes for practice and for beginners to difficult runs which give the most expert ski-runners plenty of scope for their art, and the scenery is of striking beauty.

The name of the Arlberg has become a household word amongst ski-ers, on account of the famous school of ski-ing which was founded in the Arlberg district a few years ago by Hannes Schneider, and which now bears the name of the Arlberg Technique. The headquarters of the school is at St. Anton, 4270 ft. above sea-level, and the highest village in the Rosanathal, with exceptionally fine ski-ing grounds in the neighbourhood. It is on the main line and is accessible from London in approximately twenty hours. St. Anton has one large hotel, several small ones with a number of pensions, and it is one of the finest centres possible for the ski-er—with its runs to the Galzig, the Valluga, the Schindlerspitze, the Peischelkopf, the

Scheibler, and the Brulleköpfe; whilst several Alpine huts on these routes make them safer and very attractive. St. Christoph, above St. Anton, which has a hospice, is reached by motor sleigh from there and is a pleasant excursion. Then, two hours by horse sleigh from Langen, on the Arlberg line, is Zürs, 5800 ft. up, a centre sheltered from wind, and sunny, and where one is sure of finding snow in good-class condition throughout the winter season, with fine ski-runs to the Madloch Joch, Valluga, and the Trittkopf; scenery that is wild and magnificent, and



WINTER SPORTS IN AUSTRIA: FINE SNOWFIELDS, TYPICAL OF THOSE WHICH HAVE MADE SUCH PLACES AS ST. ANTON, STUBEN, ZÜRS, AND LECH FAMOUS AS SKI-ING CENTRES.

Photograph by Courtesy of Austrian Federal Railways.

where there is a branch of the Arlberg Ski-ing School. Zürs has a small ice-rink, one large hotel with dance orchestra, and several good-sized ones.

Stuben, 4520 ft., a small village with comfortable "Gasthauser," or inns, reached either from Langen or St. Anton, has good ski-fields, and is the place for a quiet, inexpensive holiday; and Lech, 4620 ft., and Oberlech, 5540 ft., to which you go by sleigh from Langen, via St. Anton, have wonderful ski-ing grounds and fine tours to the Madlochspitze, Juppenpitze, and Mohnenfluh; whilst the hotels there, though small, are very comfortable. You must not

expect to find what may be termed the fashionable type of winter sport in the Arlberg, but you will find plenty of good sport and a hearty welcome.

Messrs. Thos. Cook and Son book for winter sports in all countries, and they have such a thorough knowledge of the business that they can tell you a good deal that is useful about every winter-sports centre of any importance, and the best way to get there. They publish two handbooks of winter sports—one which deals wholly with winter sports centres in Switzerland, and another dealing with all centres elsewhere—France, Italy, Austria, Germany, Czechoslovakia, Poland, Norway, Sweden, and Canada—and either or both can be had free of charge on application to any of their offices. A very interesting feature of their service is the special winter-sports trains they are running to Switzerland for the Christmas and New Year holidays, which leave London on Dec. 22 and 28 and Jan. 3. Travelling by these trains, you can have a nine- or fifteen-day holiday at any of the following popular winter-sports centres—Andermatt, Davos, Engelberg, Grindelwald, Kandersteg, or Wengen—for a charge that is absurdly low. Special fully inclusive tours are to Andermatt, Davos, Engelberg, Grindelwald, Gurnigel, Kandersteg, St. Cergue, and Wengen, on dates ranging from Dec. 15 to Feb. 15, and which give twelve days' hotel accommodation in any of the places named; whilst the

charge for the tour is a very reasonable one. The extremely popular initiation parties organised by Messrs. Cook are to Kandersteg, leaving on Dec. 21, Jan. 4, 18, and 25, in connection with which the services of Kilian Ogi, the famous Swiss ski-er, have been retained. There are special skating parties to Lenk, under the supervision of Mr. Max Edwardes, N.S.A., Silver Medallist, on Dec. 18, 20, and 27, Jan. 4, 11, and 18, and Feb. 1; and there are special ski-ing parties to Scheidegg, the Bernese Oberland high-altitude winter-sports centre, on Dec. 15, Jan. 4 and 18, and April 17.

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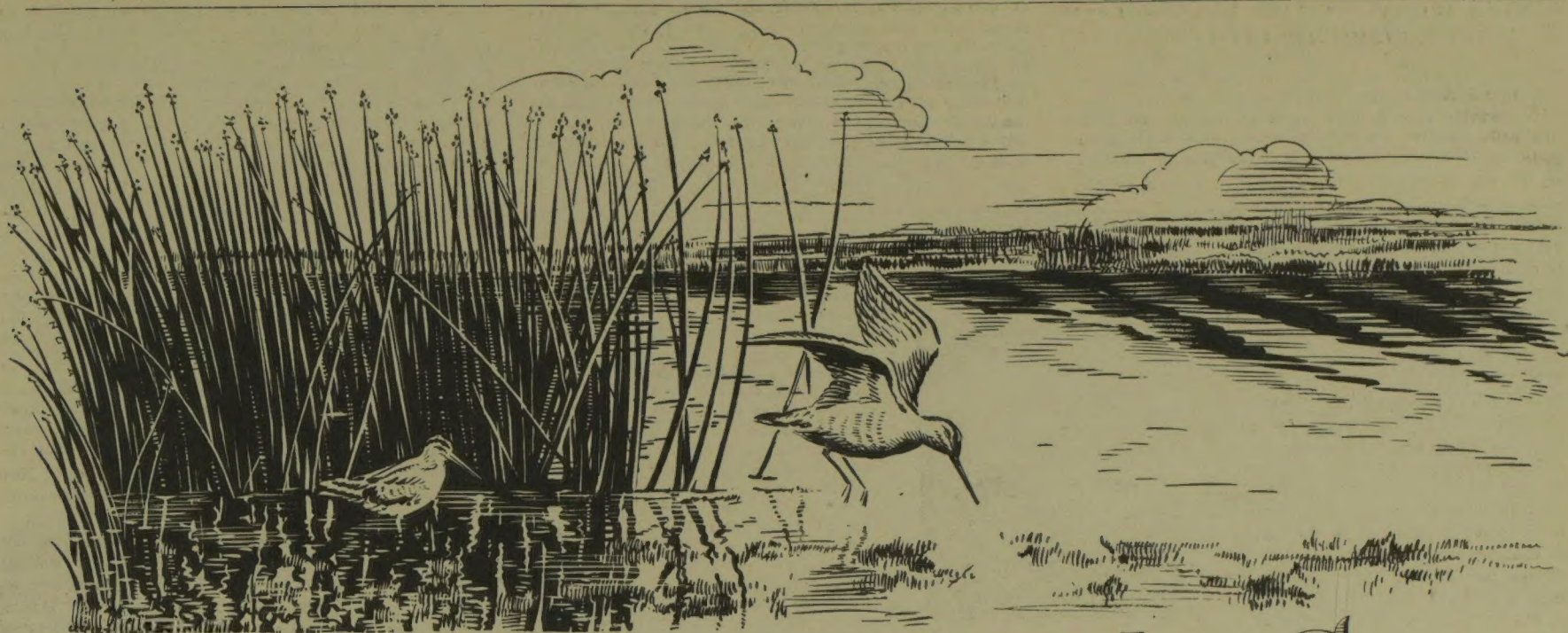
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To make any attempt at describing the entertainment which you must enjoy from reading the SPORTING AND DRAMATIC would be extremely difficult. We therefore content ourselves by suggesting that you order it from your regular newsagent this week or get it at the bookstall on your way home. But we also invite you to read the sporting offer below. If you take advantage of it—as you should—we believe you will want to enjoy the SPORTING AND DRAMATIC every week, and of course, this is a paper you can pass on to friends living near to your home, and overseas.

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WINTER SPORTS IN THE DOLOMITES— ITALY'S SPLENDID SKI-FIELDS.

THOSE who have visited the region of the Dolomites in the summer time will realise what an ideal place it is for winter sports, with its broad valleys and great tablelands, sheltered by lofty mountains of fantastic form and of extraordinary colouring, ever-changing in different



WINTER AT CORTINA: A GOOD RUN DOWN THE SLOPES OF ONE OF THE SKI-FIELDS.

Photograph by Gruppo Alberghi e Turismo, Cortina.

lights. Here are ski-ing fields of enormous extent, ranging in height from 4000 to 7000 ft., and with almost every variety of surface you can wish for, whilst the altitude ensures good snow. Generally speaking, the weather is perfect, for the mountains cut off the cold northerly winds, the air is dry and bracing, and there is an abundance of sunshine.

Right in the heart of this magnificent winter-sports region is Cortina d'Ampezzo, aptly termed "The Queen of the Dolomites," which has an altitude of 4100 ft., a very safe one as regards winter temperature, and is so situated, in a broad valley sheltered from winds, and yet open to continuous sunshine throughout the day, that it constitutes an ideal winter-sports centre. For this purpose it is extremely well equipped in every sense of the word. It has a great number of hotels, ranging from small ones and pensions to those of the luxury type, so that every class

of accommodation is offered the winter-sports visitor; prices have been arranged to give the utmost possible value for the money paid, and Cortina has a reputation for catering that promises satisfaction in all respects.

Then as regards winter-sports facilities, these compare favourably with those of any other winter-sports centre in the world. Cortina has a very fine bobsleigh run, a mile and a half in length, several luge runs, and a number of skating rinks—the largest of these having an area of 6500 square yards—and a modern-built club-house, with covered and heated stands for spectators, and provision is made here for skating, curling, and ice-hockey, many competitions in these branches of sport being held throughout the season, some of them championship events, whilst ice carnivals are often organised, when the rink presents a very gay scene.

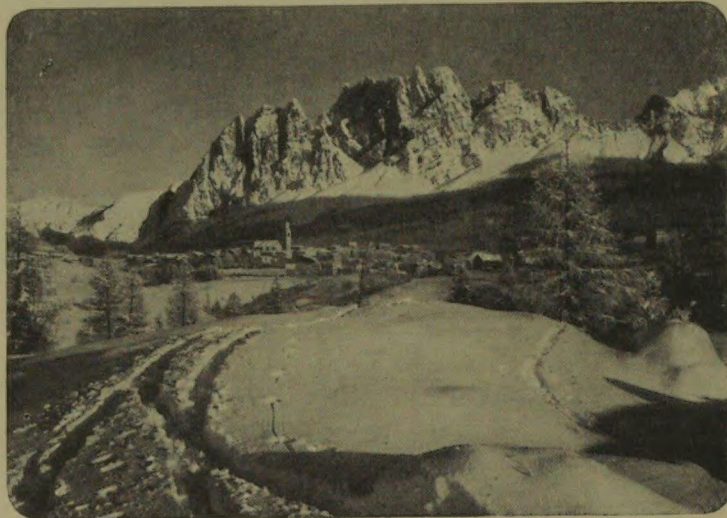
Excellent ski-fields lie within easy distance of Cortina in all directions, nursery slopes for beginners, and long and interesting runs for those who are expert. Ski instructors are always available for those who desire instruction, and there are, too, a number of experienced guides ready to arrange expeditions to the many outlying spots whence a good run home is obtained. One of these is to the Giau Pass, which boasts a useful ski-hut, and other excursions are to the Tre Croci Pass, where the scenery is very grand, and to the Falzarego

Pass. The Falzarego Pass has an altitude of over 7000 ft., and an advantage of ski-ing in this neighbourhood is that it has two hotels, with extremely good accommodation, and a stay there of a few days can be very enjoyable.

The finest excursion of all is to the summit of the Nuvolau, which involves an ascent of 4440 ft., from Cortina; and yet this five-hour climb is an amazingly easy one. There is a well-kept Alpine hut at the top, which gives ski-ers an opportunity for rest and refreshment before starting on the splendid downhill run home. For those who are not keen on climbing, there is a cable railway by way of Belvedere

to the snow-fields of Pocol, where good sport is available, and the downhill run from Pocol is a very pleasing one. Finally, in regard to ski-ing, Cortina has a big ski-jump, on which records have been made, and a number of smaller ones, and its Ski School is one for which the place has long been renowned. The Sporting Club of Cortina d'Ampezzo is responsible for the organisation of winter sports at Cortina and in the Dolomites, and the efficient manner in which the Club functions may be gathered from the fact of the International Slalom and Downhill Ski Races, under the auspices of the International Ski Association, having been held at Cortina in February 1932.

As to the all-important matter of travel facilities, there are two main routes from London to Cortina—via Calais or Boulogne, Basle, Zurich, Innsbruck, Brennero, Fortezza, and Dobbiaco, thence to Cortina by the new electric trains of the Dolomites Railway; or via Paris, the Simplon, Milan, Padua, Belluno, and Calalzo; and from here on by electric train to Cortina. By each of these routes there is a first- and second-class *train de luxe*, composed entirely of sleeping cars, and there are also ordinary first- and second-class trains; whilst a point that is certainly to be remembered is that a reduction of 50 per cent. is available on all return tickets from this country to Cortina, from the French-Italian frontier, and this reduction also applies from whatever station in Italy you commence your return journey.



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THE stamps issued by Argentina for the Thirty-second Eucharistic Congress held in Buenos Aires during October are two values—10 centavos brown and pink and 15 centavos blue. The lower value is a most striking stamp, depicting the giant statue of the Christ of the Andes which dominates the mountain-pass at the boundary of Argentina and Chile, 14,400 ft. above sea-level.



ARGENTINA:
THE CHRIST OF THE
ANDES.

The late Earl Buxton, when Postmaster-General, once reviewed, in a light vein, the quaint suggestions the public showered upon his department for stamps. Among them, he said he had been asked to introduce a mourning stamp for use on correspondence of a consolatory character. He lived to see "mourning" stamps issued in several countries, and there have been several this year in Belgium, Germany, and Lithuania. Now Austria has given us a finely-engraved 24 groschen stamp in memoriam Chancellor Dollfuss, designed by Dr. Rudolf Junk and engraved by A. Schuricht. Jugoslavia is also about to issue a black-bordered stamp of the late King Alexander.



AUSTRIA:
THE MOURNING STAMP
FOR DR. DOLLFUSS.

The Grenadines provide the best Colonial series of the month in ten denominations from 1d. to 5s., all steel-plate printed by Messrs. Waterlow and Sons. All bear the King's head inset with divers pictorial subjects, including the ship device of the Colony's badge, and views of Grand Anse Beach, Grand Etang, and St. George's.



GRENADA: THE GRAND
ANSE BEACH.

The latest photogravure stamps from the Italian Colonies of Cirenaica, Eritrea, Somalia, and Tripolitania are intriguing in their pictures, but appalling in their size. They remind one of the injunction: "If the stamp is too large for the letter, stick the letter on the stamp." They are nearly two inches square.—Allah be praised! They will not have to be licked far out in the Libyan Desert, and perchance there are no office boys in Jaraboo.

The designs, as I have said, are interesting and some rather fine; to me the most intriguing are the shadow of an aeroplane on the desert waste (Tripolitania) and the air-mail bringing mail to the (headless) Venus of Cyrene. Others show the Oasis, Arab horsemen, an antelope, the loading of mails on aeroplanes, Meharists contemplating the new air-transport, etc.

Mexico is giving us some interesting designs illustrative of arts and handicrafts and native types in a series to promote the interests of the University of Mexico City. There is a set of small-size stamps for ordinary postage, and a set of larger stamps for air-mail. In the latter we have glimpses of air-liners flying in the vicinity of the Pyramids of the Sun and the Moon, and of Popocatepetl, and other imposing scenes.



MEXICO: FLYING OVER THE
PYRAMIDS OF THE SUN AND MOON.

Russia continues to produce new stamps in rapid succession, and its rotary gravure presses must be racing the stamp-printing plant of Rome. Most of the Russians are blatantly propagandist. There are two new sets, one entitled "Ten Years Without Lenin," a postage stamp serial picture of his life, leading up to Stalin carrying on the good work. The second set is called "Against War," and presents five vivid scenes by the artist, Iang Ganf.

The Annual Résumé 1933-34

published by Messrs. H. R. Harmer, the Philatelic Auctioneers of New Bond Street, is now ready, and may be obtained, post free, by all serious philatelists and potential vendors. It contains not only illustrations and prices realised of the principal items disposed, but also particulars on buying stamps through auction—the most ideal, simple, and cheapest method of purchasing. Owners of stamps and collections considering realisation will find expert advice on how to obtain the best possible price for their property.

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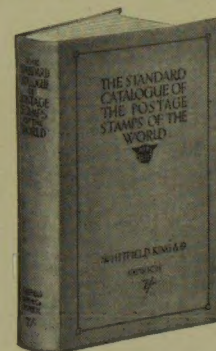
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